31 1947

Marion Anderson

STADIUM THRONG CHEERS ANDERSON

31 The New York Times

20,000, High of Season, Turn Out to Hear Noted Contralto

—Bernstein on Podium

N.Y. N.Y. Sat-6-28-47

By NOEL STRAUS

The huge gathering present to hear Marian Anderson, who appeared as soloist with the Philharmonic-Symphony Orchestra, under the direction of Leonard Bernstein, last night at the Lewisohn Stadium, attested to her unwaning popularity with the public. The celebrated contralto proved, as always, a big drawing card, attracting a near-capacity audience of almost 20,000, the largest of the season.

Miss Anderson's contributions included the arias, "Ombra mai fu" from Handel's "Xerxes" and "Ne me refuse pas" from Massenet's Hérodiade," and a group of Negro spirituals, "Heav'n, Heav'n," "Didn't It Rain," "Sometimes I Feel Like a Motherless Child" and "Honor, Honor." The rest of the program consisted of Haydn's Symphony in G major, No. 88; Three Variations from Mr. Bernstein's "Fancy Free," and the "Danzon Cubano" by Aaron Copland, which received its first Stadium presentation. Sat-6-28-47

Miss Anderson was in her best vocal estate, her tones being luscious, round, freely emitted and under perfect control. She delivered the recitative and ensuing Largo of Handel with pronounced grandeur of style and deep expressiveness. But her chief opportunity for vocal display was the Massenet aria, which is seldom offered as a concert number.

This excerpt, given in its entirety, including the declamatory introduction, "Venge-moi," was superbly sung. The preliminary section, in which Hérodias because of her fear of the prophet demands his execution, was set forth with compelling dramatic power, and all the needed tenderness and intensity of supplication was brought to the aria, itself, which was brought to a resounding climax, in which the top tones rang out brilliantly and firmly.

After the group of spirituals at the close of the program, which were accompanied by Franz Rupp at the piano, Miss Anderson received such an extraordinary ovation that she found it necessary to add five extras, namely, "There's No Hidin' Place," "Let Us Break Bread Together," "Comin' Through the Rye," "Will-o'-the-Wisp" and Schubert's "Ave Maria." 6-28-47

Mr. Bernstein's performance of the Haydn Symphony in G major from the second Paris set was remarkable for its rhythmic vitality, as well as its careful detail in matters of dynamics and nuances. The variations of the slow movement were rich-textured and filled with feeling, and the finale admirable in its lightness and sparkle. Sat.

The leader also gave a complete comprehending and vivid reading of Copland's "Danzon Cubana," which had not been played previously at the Stadium. This composition is an interesting and finely scored opus, built on a constantly recurring theme, the varied repetitions of which are set off from each other by intermediate passages based on a short figure. Although the theme itself is not particularly appealing, its changing guises and moods lend the work as a whole considerable fascination.

Marian Anderson Ill; Cancels Engagements

Memphis World

Memphis Tenn

CHICAGO — (ANP) — A mild illness has forced Marian Anderson, noted concert contralto to cancel all engagements for a week or ten days it was disclosed here Thursday. Miss Anderson was scheduled to appear as guest soloist on the Telephone Hour program is observance of the 50th anniversary of the U. S. Independent Telephone association, which was aired over NBC network here Monday. Nelson Eddy, popular radio baritone substituted for her. Jun. 10 Mon-47

[From Late Editions of Yesterday's Times]

MARIAN ANDERSON IN VARIED RECITAL

2 times

Contralto Offers a Program Deeply Affecting Before Carnegie Hall Audience

New York, N.Y. Sat-Sun. 11-11-47

Never was Marian Anderson more the artist, or her singing more appealing and communicative, than at her recital last night in Carnegie Hall. There was a noble purity of spirit in her approach to her offerings that made them deeply affecting, as well as a sensitivity and finesse equaled by few vocalists of the day. 31

For the event the contralto had arranged a program which opened with two arias of Handel, "Notte cara" from "Floridante," and "Un cenno leggiadretto" from "Serse." Frescobaldi's "Se l'aura spira" and Legrenzi's "Che fiero costume," completed the classic contributions, and led to a Schubert group composed of "Suleika," "Liebesbotschaft," "Der Doppelgaenger" and "Erlkoenig." Jour. 11-11-47

The rest of the list was devoted to the aria, "Pleurez, mes yeux," from Massenet's "Le Cid," a group of songs which included Randall Thompson's "Velvet Shoes," Paul Nordoff's "There Shall Be No More Joy," William Schuman's "Orpheus and His Lute," and Warlock's "Yarmouth Fair," and a final dispensation of Negro spirituals.

Miss Anderson's voice has not always been as prevailingly equalized in its scale and steady as it proved in her delivery of this varied schedule. With an occasional exception, her work was true to pitch, and though in pianissimo singing her tones were likely to lose breath support, they were always finely controlled, and those in the upper reaches of the range unusually free and secure.

The wealth of expressiveness brought to all of the interpretations was evidenced from the very start of the recital, the opening Handelian excerpts being set forth with a vivid understanding of their respective needs in this respect, "Notte cara" being sung with a depth and tenderness of feeling, as effective as the lightness of touch that marked the reading of "Un cenno leggiadretto" of the early master. Jour. 11-11-47

Of the Schubert lieder, "Liebesbotschaft," with its delicacy and its grace of line, and "Der Doppelgaenger," given with great dramatic forcefulness, yet devoid of a hint of over-emphasis, were especially worthy of note.

Also among the prime joys of the recital were the aria "Pleurez, mes yeux" from Massenet's "Le Cid," one of the transposed soprano numbers Miss Anderson sometimes adds to her repertoire, and those two fine American lyrics, Thompson's "Velvet Shoes" and Schuman's "Orpheus and His Lute." The Massenet favorite was a first-rate achievement not only vocally but in its dramatic intensity. It was rich in its coloring, led to a thrilling climax in its central episode and was admirable in its firm, easily emitted top tones. "Velvet Shoes" was lovably sung, and impressive alike for expert shaping of phrase and emotional subtlety, while "Orpheus and His Lute" was as fascinatingly conveyed and as genuinely comprehended. Among the many encores demanded by the large and enthusiastic gathering were Schubert's "Wohin" and Bianchini's "Obstination." Franz Rupp was the proficient accompanist.

N. S.

Enthusiastic Audience Is Present to Welcome Singer

31 By Staff Correspondent of the Des Moines Iowa.

Buptaeder.

Acclaimed America's greatest contralto, Marian Anderson, sang here Thursday night to a most enthusiastic audience that nearly filled the KRNT Radio theater. Thur. 10-30-47

As she entered the concert stage in a sweep of grandeur, followed by her accompanist of seven years, Franz Rupp, she was accorded an ovation of applause. 10-30-47

From the opening of her program which included arias from Handel, Frescobaldi, and Legrenzi, and continued with a group of four Schubert leider and the aria from "Herodiade" by Massenet, Miss Anderson was called back for encores between each of the groups of songs. Thur.

The second half of her program opened with songs in English by the contemporaries Randall Thompson, Paul Nordoff, William Schumann and Peter Warlock.

Negro spirituals included "Nobody Knows the Trouble I See," "Sinner Pleas Doan Let Dis Harves Pass," "Hear the Lam's A-Cryin," "Honor, Honor" was followed by an encore "No Hiding Place Down Here." 10-30-47

The applause continued and the singer returned for another encore "Will-O-the Wisp." The audience did not move but kept applauding until the singer returned and began singing one of the best known of her recordings, Schubert's "Ava Maria."

Stately and tall, Miss Anderson appeared more slender than she had on previous concerts here. She was gowned in emerald-green taffetta, another of her wardrobe which was designed by Paul Engels, and a corsage of red flowers at her waist, Miss Anderson sang three arias as her initial offering. They were "O Mio Fernando" from Donizetti's "La Favorita," Verdi's "Pace, Mio Dio," from "La Forza del Desino' and Verdis "O Don Fatale' from "Don Carlos."

MISS ANDERSON SHOWS MASTERY

Register

Des Moines Iowa

Sat. 10-25-47

By Clifford Bloom.

An audience of splendid proportions greeted the famous Negro contralto, Marian Anderson, when she presented her concert at the KRNT Radio theater Thursday night.

MISS ANDERSON.

Miss Anderson's first appearance here, now a little more than ten years ago, was somewhat of a sensation, musically. Her several subsequent appearances have been no less so, and Thursday night's recital was no exception. 31

One can only continue in wonderment at the capabilities of her vocal equipment. One can only continue to stand in awe—not to say reverence—of the glory of her voice and the magnificence of her art.

In the face of such an art, any attempt at critical comment is both irrelevant and unimportant.

The program began in orthodox fashion with airs from Handel, Frescobaldi, and Legrenzi, and continued with a group of four Schubert lieder and the aria, "Ne me refuse pas," from Massenet's "Herodiade."

Negro Spirituals.

Four songs in English by the contemporaries Randall Thompson, Paul Nordoff, William Schuman, and Peter Warlock, opened the second half of the program, which was concluded with a group of Negro spirituals, including "Nobody Knows the Trouble I See," "Simmer, please doan let dis harves pass," "Hear the Lam's a-cryin'," and "Honor, Honor," arranged by Rosamond Johnson, H. T. Burleigh, Lawrence Brown, and Hall Johnson, respectively.

Naturally there had to be additional numbers and the singer responded graciously. Recalled insistently at the end of the concert she added another spiritual but the audience would not stir until she had returned and offered, as if in benediction, "Ave Maria" by Schubert.

Sweep of Grandeur.

In all that she essayed there was a sweep of grandeur wherein voice, consummate artistry, and personality fused into one compelling performer.

The rich, warm-blooded voice is conceded to be one of the world's finest, her art has unquestionably reached the fullness of its maturity, and she possesses a disarmingly attractive personality.

Her resourcefulness found her ready to meet every mood that a song might demand. For the moment she lived the song she sang. It was obvious that she intoned its mood mentally before she actually sang so that her

Philadelphia Hails Marian Anderson

Chicago, Ill. Defender 31

Sat. 7-5-47

PHILADELPHIA — Marian Anderson, celebrated contralto, opened the Robin Dell's eighteenth season auspiciously on Monday night before a crowd of 8,000.

She appeared as soloist on the program with Dimitri Mitropoulos conducting. Sat. 7-5-47

Wearing a white summer frock

power of communication engulfed her audience likewise.

Remarkable Flexibility.

The almost sepulchral somberness of her low register, her remarkable flexibility of tone production and wideness of range (one would guess nearly three octaves) were never once projected at the expense of the purity of vocalism, nor merely for the purpose of creating effect.

She is every moment a distinguished artist. She is at one and the same time a consistently distinguished vocalist.

Franz Rupp at the piano provided excellent accompaniments for the singer.

Records

B. H. HAGGIN

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THE people all over the country who heard Marian Anderson on the Telephone Hour in January who, that is, heard how fresh and big and beautiful her voice sounded at close microphone range—had no idea of how different it had sounded the night before in Carnegie Hall. If I had left her recital at the intermission I would have carried away an impression of great deterioration from her singing of Bach, Schubert, and a Tchaikovsky operatic aria, which had been lifeless successions of tones that had lacked their former lustrous beauty and power, had been afflicted with a strong vibrato, and occasionally had even sagged in pitch. Only with the French songs after the intermission did the singing begin to gain in animation, the voice in warmth and volume—until in the aria from Debussy's "L'Enfant prodigue" there was something like the exciting vocal sound and intensity of former occasions.

On the Telephone Hour Miss Anderson sang Brahms's "Sapphische Ode," a spiritual, and an aria from Massenet's "Herodiade"—which the producers of the program seem to have considered so staggering a burden to the radio audience that even after playing a dance from Delibes's "Coppelia" and a little piece by Tchaikovsky the orchestra had to show that "music also can relax" by playing Robert Russell Bennett's variations on "My Bonnie Lies Over the Ocean."

its applause, and called the noted artist back for encores after completion of each section of the program.

Contributing largely to the success of the program was the superb accompaniment given the singer by Franz Rupp. Seldom does a performing artist have the advantage of such excellent support as this pianist provided.

The highlight of the entire program, however, was the contralto's performance of the aria "Ne Me Refuse Pas," from "Herodiade," by Massenet. She sang this work with dramatic emphasis.

The five-part program also included a group of songs by Ahle, Gluck, Gellini and Scarlatti; a group of songs by Franz Schubert, including "The Erl King"; a group of British selections by Britten, Thomas, Gibbs and Ireland and a group of Negro spirituals.

Marian Anderson

By John Temple Graves

"With chalk in hand the vagabond began
To sketch a face that well might buy the soul of any man. . ."

With brilliant untruth Time magazine went to town again last week. Its story of Marian Anderson, great artist and human being, hit a new high in glorification of one race to the detriment of another (and itself). The early Christians in Rome, the Children of Israel in Egypt, were made second-raters for spirituals, moral and artistic qualities and for depths of bondage in the old South. The sadness of negro spirtuals became eternal comment on a "deep night of land and man . . a nocturnal land of vast, shadowy pine woods, vast fields of cotton whose endless rows converge sometimes on a solitary cabin, vast swamps reptilian and furtive—a land alive with all the elements of lonely beauty, except compassion." There, time tells us, "grief, like a tuning fork gave the tone, and the Sorrow Songs were uttered. . ." How beautiful, how sad, how untrue!

The negro spirtuals ,like the camp meeting songs from which many came, and like many of the hymns sung in churches now, hold infinities of sadness, yes. The religion of our fathers, white and black, reflected sadness more than all else to make it out that negroes of slavery times were a spirtual, sorrowful and superior people is a nonsense greatly prejudicial to their hope and need of advancement now.

In this gathering sentimentality which has it that negroes are not merely equal to whites but really superior, the great traits of a race are being destroyed. Without regard to equality, the negro has had about him a humility, a sense of serving and faith, a good cheer and objectivity, a rhythm of life, that can be a basis of genuine religion in this country for both races someday. But what the negro could offer America and the world in these respects is being taken from him by sentimentalists and unimaginactive leaders who tell him to be bad tempered, bad-mannered, to look inward, to claim and claim and claim, to aggress, be proud, insist on every penny of due. The negro has needed champions, needed to stand for his rights, but these fools rob him of the things he and all of us need in new days coming, spiritual suggested as physics turn to metaphysics and mathematics touch God.

Marian Anderson's race can help itself far more in comtemplation of Marian Anderson, that talented human being, full of humanity, devotion and faith, than in reading Time's effusions. It can profit more by considering the nature and manner of its own Joe Louis, its George Washington Carver, its James E. Shepard. Great things are ahead for the colored man in America. They are going to be won in the spirit of men and women like these who are humble, who qualify, who think in terms of qualification and serving rather than aggression, false pride, foolish vaunting, claiming what is due.

How much wiser for his race is Richard Wright, the negro novelist who has written that what his people must ask is the opportunity to develop sensibilities, spirtual and cultural qualities, moral responsibilities, the niceties of body and soul, that go with civilization! With no foolish pretense that they have developed these things already, he puts his case on the rightness of giving them an opportunity to develope them, To that rightness, all decent Americans, North and South, subscribe.

Newsworthy but against Time's policy for printing is the fact that three weeks after Marian Anderson was denied the use of Constitution Hall in Washington because of her race, (Time makes much of that), she sang in the auditorium at Birmingham, Alabama, and received from a mixed audience there the unstinting ovation to which greatness entitled her.

Marian Anderson Wins Acclaim In Rich Program

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By HOWELL JONES,
Constitution Music Editor.

Displaying a unique interpretative artistry and a rich contralto voice of unusual quality, Marian Anderson, celebrated Negro singer, Saturday night won the acclaim of a capacity audience at the Municipal Auditorium.

The audience, composed largely of Negroes, was most generous in

JAMAICA HEARS MARIAN

KINGSTON, Jamaica, (ANP)—Marian Anderson, contralto, arrived in Kingston last week and gave her first memorable recital inthe city's Ward Theatre Friday evening.

Marian Anderson Shows Deep Love For Mother

Norfolk, Va.

Although she is the world's greatest contralto and has earned national and international fame and distinction as such, Miss Anderson never forgets the little, widowed mother in Philadelphia who struggled so bravely to give her famous daughter her first start on the highway of life. When on tour ni this country, Miss Anderson talks by way of long distance, with her mother once within every twenty-four hour period and usually after her concert. Her mother maintans a keen interest in all of Miss Anderson's concerts and likes to know important details of each one.

Miss anderson likes to send her mother presents and never goes on a shoping, tour without selecting a suitable gift for her.

When Miss Anderson gives her concert in Houston on March 6, at the city auditorium, her mother will probably know all about the concert before the news releases are out, for in all likelihood she will get acall from her daughter before the latter retires for the night.

Marian Anderson Appears in Cuba

31

Pittsburgh, Pa. Courier

HAVANA, Cuba—For the first time in her career Miss Marian Anderson, celebrated contralto, appeared before the Cuban public recently, singing before an audience of more than 5,000 people who filled the Auditorium Theatre.

Miss Anderson came to Cuba after signing a contract with the Popular Concerts Society. This society has presented many noted Negro artists in Cuba; Dorothy Maynor, Katherine Dunham, Elabella Davis to name a few. They are planning to bring Paul Robeson in November.

The society is ruled by white people who belong to Cuba's Workers Confederation. A leader of this organization is Lazaro Pena, colored representative and member of the Cuban Congress.

GIVES INTERVIEW

In a special interview to The Pittsburgh Courier, Miss Anderson said: "It is a grateful surprise for me to find here in Cuba a representative of the American Negro Press. I believe that representatives should be sent to all countries such as Cuba, where the Negro movement and development is advanced."

Miss Anderson was only in Cuba three days, but during her short sojourn, she received homage from the National Federation of Colored Socities, the organism representing all Cuban Negro socities. She was toasted at the very exclusive Atenas Club.

MARIAN ANDERSON SOLOIST

New York Sat. Times

8,500 Persons Hear Her in Robin Hood Dell Concert

31

Special to THE NEW YORK TIMES.

PHILADELPHIA, June 28—More than 8,500 persons attended the opening concert of the outdoor summer series at Robin Hood Dell tonight to hear Marian Anderson in a program of arias.

The singer, who was born here, was heard in "O Mio Fernando," from Donizetti's "La Favorita;" "Pace, Pace, Mio Dio," from Verdi's "La Forza del Destino," and "O Don Fatale," from "Don Carlos." She also sang a number of Negro spirituals.

The ninety-piece Dell orchestra, which was directed by Dimitri Mitropoulos, was heard in Franck's Symphony in D Minor, Schubert's "Rosamunde" overture and the polka and fugura from Weinberger's "Schwanda."

Pittsburgh, Pa. Courier

LA ANDERSON IN CUBA—Marian Anderson, the world's most famous singer, is shown at the swank Atenas Club in Havana, Cuba, shaking hands with the president of the club, Senor Candido Hernandez Quijano. Miss Anderson, who has made several singing appearances in Cuba, is surrounded by Dr. Albert B. Franklyn, attache of the American Embassy in Cuba, and his wife; Dr. Angel Suarez Rocabruna, public official; and Miss Roselyn M. Krantzler of the embassy. Sat. 6-14-47

Anderson Triumphs

Thursday—Marian Anderson Night at the Stadium drew a capacity crowd—close to 20,000—despite damp and threatening weather.. And though Miss Anderson challenged the elements at one point by singing Burleigh's arrangement of the spiritual *Didn't It Rain*—not a drop fell. Not that any of the audience would have left if it had. All of us were held there happily spellbound by some of the most magnificent singing one of the greatest artists of our time has yet given us. Sun. 6-29-47

Anderson

Even the over-powerful and sometimes eccentric Stadium amplification system could not mar the beauty of her voice. Oddly enough, it often made it more poignant. It picked up some of her rich and resonant low tones with such force and fullness they became almost unbearably moving.

Her singing of the Largo, *Ombra mai fu*, from Handel's *Xerxes*, made all other recently heard renditions of that familiar aria seem hopelessly inferior. And her second aria with orchestra, the *Ne me refuse pas* from Massenet's *Herodiade*, sung when her voice had reached its full warmth and flexibility, was something to marvel at. She vitalized the faded Massenet setpiece, gave it emotional excitement and urgent dramatic point.

It was a superb exhibition of *real singing*. So was the group of spirituals she offered later, with Franz Rupp at the piano. After these, the crowd would not let her go till she had sung five encores, including *Comin' Through the Rye*—in which an amazingly projected flight of high notes sent my heart up into my throat—and the *Ave Maria* for which many of the audience had been shouting.

As for Mr. Bernstein's and the Philharmonic's part of the program—they gave a clean and fairly expressive performance of Haydn's G-major Symphony (No. 88); spirited if not always precise ones of Aaron Copland's rhythmically beguiling *Danzon Cubano* and Mr. Bernstein's own Three Variations from *Fancy Free*, and accompanied Miss Anderson expertly in her opening arias.—ROBERT A. HAGUE.

—ROBERT A. HAGUE

Artist In Triumphal Texas Tour

The Call Kansas City, Mo. Fri. 3-21-47

Deluged By White Autograph-Seekers At Houston Concert

HOUSTON, Texas. — So great has become the fame of Marian Anderson here in the city after eight successful concerts that for more than a half-hour a Symphony program of Bach B Minor was held up this past Saturday afternoon while white patrons in the audience literarally stormed her box, seeking autographs.

Miss Anderson and a party of six were first floor box guests of the white Symphony Association for the Azalea Musical festival held annually in the city and to which thousands of patrons go each year. It is one of the major events of the social season.

During intermission (scheduled to be of 20 minutes duration) the liberal white conductor of the nationally known orchestra, Ernest Hoffman, bowed repeatedly towards the box of Miss Anderson thus directing attention of the audience to her. For more than 50 minutes she was besieged by music fans who sought and obtained her autograph. At the conclusion of the program she signed autographs for over an hour and only stopped when the electricians put out the lights in the auditorium.

Gracious and stately, Miss Anderson patiently signed programs as fast as possible with never a hint of tiredness she must have felt.

Houston's noted theatrical and musical critic of the morning Post, Hubert Roussell, who gave Miss Anderson one of the finest reviews and tributes ever read by this writer, was introduced to her and again expressed his appreciation of her art. Incidentally his review of her concert here Thursday, March 5, never for once mentioned her race, something unusual in the Deep South.

Another precedent was set by Miss Anderson when she was the guest of her white promoter, Mrs. Edna Saunders, on what has become a high water mark on the social calendar in Houston every year, the Azalea Trail, a visit to scores of rich people's flower gardens which at this time of year are filled with thousands of blooming azaleas. Hundreds of white flower lovers go over the 'trail' each year.

While in the city, Miss Anderson, who played a concert here on March 6 to a capacity house estimated at five to six thousand people, was the house guest of the socially prominent and old Houston family, the Dr. B. J. Covingtons. While here she met her husband's brother, Dr. L. Fisher, oil tycoon.

In her box at the Saturday night program were: the Dr. Covingtons, Miss Jermany, Rev. E. R. Boone, Dr. O. A. Fuller and Nathaniel Gatlin of Lincoln university, Mo. Fri. 3-21-47

The latter two were presented in recital here last Sunday.

MARIAN ANDERSON
Leonard Bernstein's accompaniments for the excerpts from Xerxes and Heriodade were just right. Franz Rupp accompanied the spiritual group.

Music

Marian Anderson Thrills Audience at Lewisohn

Daily Worker New York, N.Y. Wed. 7-1-47

By Murray Chase

The appearance of Marian Anderson last Thursday evening was the high spot of the two-weeks-old season at the Lewisohn Stadium. Her voice has never sounded greater; her gracious and serene personality never more inspiring and her popularity never so completely evident.

Her singing of the operatic excerpts and the groups of program-med spirituals was superb. It was in the group of encores, however, that the occasion rose to supreme heights. In what can only be described as a conversation between Miss Anderson and the 30-cent seats, they requested their favorites and she responded, in the manner of a group of people sitting around at home and enjoying the singing of a friend. Wed. 7-1-47

ONCE "FIGHTING NEWSBOY":

Eddie Barefield Rated Top Musician-Arranger

By BOB QUEEN

NEW YORK.—It is general belief that after a fighter ends a long ring career, his skill has been subjected to so much pounding that little creative ability in any other endeavor is left in the space between his cauliflower ears.

But such a theory has been shot full of holes by Eddie Barefield, the former Des Moines, Ia., "fighting newsboy" who, years later, rose through the musical ranks to become a staff musician of the National Broadcasting Company.

Undefeated

Probably most significant in the development of Eddie's musical career, was the fact that out of 110 professional fights out in his native hometown, Des Moines, he was never defeated. He emerged from these ring battles minus the cauliflower ears or the characteristic veteran boxer's broken, or "pug," nose.

EDDIE BAREFIELD

At the present time, he is a member of the faculty of the Brooklyn Free Musical Society School of Music on E. 68th St. where he teaches the Schillinger system of harmony and arranging. He maintains his own studio at 120 W. 48th St., where he does arranging for topnotch bands, and only recently snared a record reviewer's headline in the N.Y. World Telegram with his own quintet that is offering smooth music via Sonora Records.

At the outset of the interview, Barefield, an extremely modest gentleman, began with, "There isn't much to say." But look what has happened since as a lad in the public schools of Des Moines, at the age of eight, when he took his first violin lessons.

Fiddling had no place in his boyish ambitions, for the son of Mr. and Mrs. Charles Barefield wanted to be a pugilist. However, he dropped the bow and took piano lessons for two years, and at 13, took on the saxaphone and became good enough to play in the East High School band.

"Undecided Now"

At this point the sax caught his fancy, he wanted to box, and he desired to earn his own money. He managed to do all three by selling newspapers, fighting as a flyweight in the prelims at the Des Moines Athletic Club every Wednesday night, and blowing his sax whenever he got the chance.

The "fighting newsboy" as he was known, for winning every battle, became a favorite with the midwest musicians, who also liked the music he made.

Eddie tells of one night when his musician friends made a wager with a highly-touted Milwaukee pug called "Little Auggie," that he could put the beer city battler to sleep.

A ring was set up in a Milwaukee night club and the musicians won their money, for the fighting newsboy delivered the coup de grace in the second round.

The lure of music was strong and Eddie left Des Moines in 1926 on a musical career that climaxed on Broadway, NYC, where he became one of its most outstanding musicians, regardless of race, although his name has been somewhat held in the background.

Played With Ethiopians

He first traveled with carnivals, joined Virginia Raven's band in Chicago, and dropped back to Minneapolis to play with an outfit that carried the goofy name of the "Ethiopian Symphonians."

Barefield next formed his own little band and attempted to outdo the former band title one better, calling his aggregaion, the "Doo-Dabs From Ditty-Wa-Ditty."

He later took his sax as a part of the Eli Rice band in Milwaukee, Grant Rice, Minnepaolis; Frank Terry's Chicago Nightingales and joined Ralph Cooper's orchestra at the Regal Theater in Chi.

Played in Band With Basie

Then came Bennie Moten's band, and he played with such potentially famous names as Count Basie, Eddie Durham, Ben Webster, Hot Lips Paige, Walt Paige and Jack Washington. Moving to Columbus, O., he joined Zack White. Another sax man was in this band by the name of Sy Oliver.

After a tour with McKinney's Cottonpickers, in 1933, he joined Cab Calloway in Baltimore and toured Europe with the "king of hi-de-ho."

Eddie's saxophone solo on Calloway's recording of "Moonglow" is today regarded as a colector's item.

In 1936, he organized his own band in California. Among his musicians was Jack McVea, the author of the words of the present novelty hit, "Open the Door, Richard."

Hollywood Beckoned

He later became associated with Georgie Stoll, musical director of Paramount Studios in Hollywood, and recorded musical backgrounds for several motion pictures. His trio played in the party scene in Ralph Cooper's "Bargain With Bullets."

Leaving the California sunshine in 1938 with Fletcher Henderson, he arrived in NYC and joined Don Redman at the Savoy Ballroom. After playing his own band at the home of Happy Feet, he was booked to join Chick Webb, but the little drummer's death intervened.

However, he led the band under Ella Fitzgerald until it disbanded.

To NBC for Four Years

From 1942 until April, 1946, Barefield was a staff musician on NBC. He played under the batons of Paul Whiteman, Paul Laval and Joe Ryan.

His arrangements have been heard by way of Glen Miller's "Fan Hat Stomp," "Chinatown" and "Sliding Around." He is also arranging for Hank D'Amico whose band is a sustaining feature at the present time on the American Broadcasting System.

He was on Sy Oliver's "Endorsed by Dorsey" radio show via WOR during the summer, and he played with Olivers' band in the last Zanzibar show.

The reader will no doubt agree that the Des Moines "fighting newsboy" has had and still has a busy day.

Carol Brice

Music

Carol Brice Concert Reveals A Rich Musical Personality

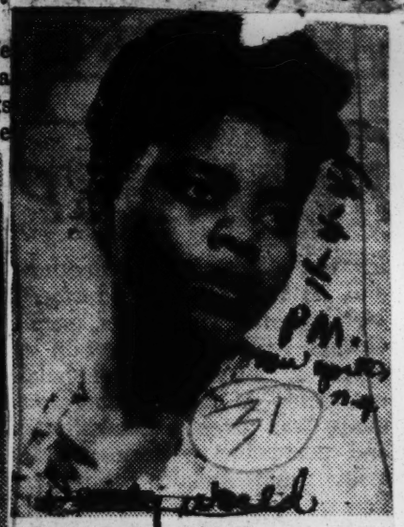
CAROL BRICE displayed one of the most sumptuous contralto voices of our time at her Town Hall recital, Sunday, Nov. 2. I felt that Miss Brice was a little restricted by the straitjacket of the customary song recital program. It was not that the program was a bad one.

It included a Purcell group, the "Four Serious Songs" of Brahms, a group of modern French, some songs in English, and some spirituals. The level of musicianship was always high, and in fact, the ability of Miss Brice to go from Brahms to the French, with the rightness of style she showed, was a real feat.

Yet some of the songs, such as Purcell's "Not All My Torments" and the last two of the Brahms, rose to a new and exciting level of unity of voice, style and projection of feeling, which indicated that Miss Brice has an even richer musical personality than the program as a whole displayed. She has the material for becoming a phenomenal vocal artist, and needs only to sing more, in opera, on radio, in recital, and all the other avenues to an audience through which a singer can grow.

It was in such a manner that Lotte Lehmann developed, singing everything from Viennese operetta to Wagner, Verdi and "lied" recital. And Miss Brice, of course, faces the Jimcrow restrictions that blight the greater part of our musical culture. In the face of such a voice, and dramatic talent as Miss Brice has, such barbaric restrictions become even more intolerable. —S. F.

CAROL BRICE
her versatility a real feat



Carol Brice, who gave a Town Hall recital Sunday evening.

And Carol Brice

Sunday evening, Carol Brice's affecting use of her opulent contralto gave great pleasure to a large Town Hall audience. Her delivery of a well-chosen program of songs in English, German and French, and a group of Negro spirituals, brought outbursts of applause after every number. Not only is her voice, with its rich, vibrant low tones and its clear, sweet higher ones, worth going miles to hear but her interpretations are pervaded by deep sincerity and intensity of feeling, and the warmth and vitality of her personality lend especial interest to her singing.

Since her very promising debut recital a few seasons back, Miss Brice ha. come a considerable way. Her voice is now full and firm and more evenly produced throughout its wide range; and she has gained, too, in matters of style and artistry. Particularly impressive was the job she did with Brahms' *Vier Ernste Gesange*, the four serious songs set to Biblical texts, which were set forth with dramatic force and much tonal magnificence. There were many things to admire also in her singing of Chabrier's *L'Ile Heureuse*, Dupare's *La Vagine et la Cloche* and the spirituals.

—ROBERT A. HAGUE

MOTHER AND SINGER BOTH — Carol Brice, whose private life lists her as Mrs. Neil Scott of New York, is shown with her young son, the Junior Neil Scott, happy as a lark with her duties as a mother. Top, she is shown singing over CBS during one of her many coast-to-coast broadcasts, where she is Carol Brice, the songbird, who has critics thrilled with her gorgeous voice.

Young Artist Tells How She Manages Three Careers Well

By TOKI SCHALK JOHNSON

What would YOU do if you were humming a lullaby to your young son . . . the phone rings and someone says: "This is NBC . . . " or . . . Serge Kousvistky's secretary speaking . . . " or Mr. Kousvistky himself, asking you to appear at such and such a place to sing for thousands of people . . . If you were Carol Brice, you would calmly put your son to bed, turn to your husband, who is also your manager, and say, "Here I go again."

And who is Miss Brice? She is the concert singer whose discovery by Koussevitsky of the Boston Symphony Orchestra, held musicians enthralled. She is the devotees and career woman and young girl, not too long out of college, who is cleverly and successfully mixing the roles of singer, mother and wife.

Married to Neil Scott, who happens to be her manager as well as the head of a public relations and publicity set-up, she is moving ahead as a lark with her duties as a mother. Top, she is shown singing over CBS during one of her many coast-to-coast broadcasts, where she is Carol Brice, the songbird, who has critics thrilled with her gorgeous voice.

When asked how she manages to make her home life, motherhood work on all seven cylinders, Carol Brice said, "I believe the first a matter of how he feels about your 'mind set.' I say to myself, just as I did when I knew the baby was coming . . . 'I'll find a way.' I didn't think too much about it or worry, but I was inwardly determined that I wouldn't give up my career.

"I say," she repeated, "this state of mind is first, although I don't know whether this is more important than the mate one chooses or not, for as you must know, that is mighty important . . . this matter of how he feels about your

career. I was one of those fortunate few girls in that I found one of the all-too-rare Negro men who not only didn't object to my going ahead, but who helped me as well. Whenever I am inclined to slow up a hit, he buoys me up."

NO TIME FOR TEMPERMENT

Carol Brice has no time for the so-called artistic temperment indulged in by some artists. Fanaticism as to clothes, seclusion and privacy for days before a concert, temperment and nervousness are luxuries she has to dispense with. "I have no time for them," she says simply.

"All the time that I can beg, borrow or steal from my child, husband and home, must be spent in study and prepaartion for singing and building repertory."

As for her son, "I see that my son isn't neglected, and I try to keep him out of my public life, so that he will not become too used to reflected glory, and unwarranted attention . . . and become spoiled by it. He goes to a progressive school where he gets excellent training and is with other children his age."

LIVES SEPARATE

Carol Brice keeps her professional life and private life apart. When she is at home washing dishes, cooking, ironing (and she actually does all of these!), she never lets the thought of where she sang yesterday, or where she'll sing tomorrow, intrude. At home she is Mrs. Scott, attending to household chores; on the concert platform . . . on the air . . . she is Carol Brice, famous young singer.

The way she is going now bids well for the future of her son . . . and for her career. A well-rounded life . . . happiness . . . and a glorious voice are all hers.

cessive years and the coveted Walter W. Namberg Award, Miss Brice was accompanied by her brother, Jonathan Brice.

On tour of leading West coast cities she appeared in Oakland on Friday evening.

Carol Brice Solid Hit in Los Angeles

LOS ANGELES—Commanding the attention of a capacity-filled house, Carol Brice, noted contralto, made her Los Angeles debut on Sunday afternoon at the Philharmonic Auditorium.

Included in her repertoire of sixteen selections and five encores was a diversified group of works by early masters, popular ballads and spirituals.

Miss Brice, whose voice is likened to the tone of a cello, sang with velvety smoothness. A soothing tone quality typical of the cello.

SUPERB

The equality of scale and roundness of pitch was attested in her superb rendition of Franz Schubert's "The Erlking."

From a frivolous, happy state in Shubert's "Seligkeit," with poise, ease and consistency, Miss Brice went into the lamentations of the sorrowing Leonore, in "O Mio Fernando" from the opera "La Favorita" by Donizetti.

Perfection of her diction was evidenced in John Alden Carpenter's, "The Day Is No More"; Frank Bridges' "Love Went A-Riding and a series of four spirituals, "Talk About a Chile That Do Love Jesus"; "On My Journey"; "I Cannot Stay Here by Myself" and "My Soul Is a Witness," arranged by Dawson, Boatner and Hall Johnson.

Under the auspices of the local chapters of Alpha Kappa Alpha Sorority, the concert's two-fold purpose presented the talents of the noted artist, in keeping with the sorority's national project for cultural advancement and swelled the coffers of the group's scholarship fund.

Winner of numerous music awards, among which was the Juilliard Fellowship for five suc-

Rates Care Of Son As Most Important

World
Memphis, Tenn
31
Fri. 1-24-47

NEW YORK, N.Y.—Most young concert singers would jump at the opportunity to appear in the major Music Palaces of Europe, but not so with Carol Brice, the great young Negro contralto, who lists among her sponsors Dr. Serge Koussevitzky, of the Boston Symphony Orchestra, and Dr. Fritz Reiner, of the Pittsburgh Philharmonic. Miss Brice states emphatically that she would prefer to remain at home with her two and a half year old son, rather than appear in Europe this summer.

Miss Brice recently received an offer from Monsieur Maurice Dandelot, the noted French Administrator of Concerts, to do concerts in Paris, Geneva, Brussels, Zurich, Stockholm and Amsterdam. In Paris, Miss Brice would do two concerts, one at the Theatre Champs-Elysees and one at La Salle Gaveau. At Geneva, Switzerland, the concerts would be done at "Victoria Hall" and, in the remainder of the cities, her concerts would be performed in the most prominent and distinguished Concert Halls. Miss Brice received an additional communication from Monsieur Dandelot recently offering her, in addition to the solo performances in each city, a performance with the Orchestra.

Chooses To Stay Home With Son

In spite of these inducements the young singer still maintains that she prefers to spend this summer with her son, "Butch", and take in Europe at some later date. With real maternal anxiety she stated, "Yes, I have been offered a series of concerts in the major cities of Europe, to begin May 1st: to do them would, undoubtedly, be a great step in my career as a concert singer. Yet, I hesitate, because I am the mother of a two and a half year old son, who, to my way of thinking, needs at this particular stage in his life, a mother's constant care, love and devotion. My being away six months would necessitate a change in routine for him which might prove detrimental to his progress. It would mean that I would miss, within six months, his growth from the baby stage to a more mature child's stage. This is the part of the child's life the mother enjoys most. As much as I enjoy my art, I would prefer to remain at home and spend a summer of leisure watching and aiding the development of my son, "Butch". Mothers with careers have too little time to spend with their children, therefore, I would like to spend every possible moment at home".

On Saturday Evening, January 25th, Miss Brice makes her second concert appearance of this season in New York, at the McMillan Theatre, at Columbia University. She will come to Columbia riding the crest of a wave of triumphs in fourteen cities, of such widely diversified audiences as Tallahassee, Florida, Chicago, and New York. On the basis of past critical acclaim, music lovers are in for a rare treat, on next Saturday evening.

Programs Are Designed For Music Lovers

World
Fri. 2-21-47
31
Memphis, Tenn.

NEW YORK, N. Y.—Miss Carol Brice, great young contralto, and Harlem's greatest recent contribution to the world of serious music, has been elected to lead the new attempt to bring great classic, musical attractions to the community of Harlem.

Miss Brice, whom some critics, this season, have called, "possibly the greatest Negro Voice," will appear in Concert, in the main auditorium of the Abyssinian Baptist church, on March 6, 1947, at 8:30 p.m., in conjunction with the Philharmonic Glee Club, which is directed by Miss Alfreda Sandifer.

No formal organization has been formed to promote other affairs, but the group responsible for this first affair, Congressman Adam Clayton Powell, Jr., pastor of the Abyssinian Baptist church, Mrs. Anna C. Perry, president of the Adam Clayton Powell Crusaders, largest club of that church, Miss Alfreda Sandifer, director of the Philharmonic Glee Club, Miss Carol Brice, and Neil Scott, Miss Brice's manager and public relations counsellor, feel that if this first affair is a success then. formal plans will be made to bring other top attractions to the community, in order that "rank and file" music lovers, who never go to downtown music halls, will have the opportunity of hearing fine music, finely done, at home institutions.

PROJECT, AN EXPERIMENT

If plans succeed, the group will make a special effort to bring "race attractions" who have achieved national fame in the world of classical music, such as, Paul Robeson Roland Hayes, Dorothy Maynor, Kenneth Spencer, Ella Belle Davis, Camilla Williams, Hazel Scott, Marian Anderson, and others, as a beginning. It is felt that, in many instances, Negro artists participate in purely community affairs only until they achieve national acclaim and then, it is very seldom that those who supported them while they were on their way up, get the opportunity to hear and enjoy their perfected art, because of the artists' general unavailability. The group feels further, that if it were possible to arrange for an auditorium, where the seating capacity was sufficient to pay prices that would nearly approximate the artists' regular fee, it would work no great hardship on the artists' prestige if they appeared purely for local community audiences.

Neil Scott, president of Neil Scott & Associates, who is helping to promote the first of these affairs stated, "There is ample established precedent for this group to make an attempt to start a purely local concert series, as almost every other community in New York City has engaged in the same practice in building and promoting a sound central community cultural program. We, of Harlem, have been very backward in this fashion." Fri. 2-21-47

FINE SINGING GROUP

The Philharmonic Glee Club is one of this community's finest, male singing aggregations. It is composed of twenty young men, most of whom are veterans of World War II. They had won national acclaim before the majority of them were inducted into the armed services, thereby destroying the basis of the group. World

Miss Alfreda Sandifer has achieved a brilliant record for herself in entertainment circles throughout the nation and is, at present, serving as acting director, of the Harlem, Servicemen's Center. Memphis, Tenn.

This will be Miss Brice's only appearance in her home community, in formal concert, this season. It means that she cancelled an "out of town" engagement in order to be able to inaugurate this series of concerts. Undoubtedly, music lovers are in for the musical treat of the season. 2-21-47

ATLANTANS CHARMED BY GRACIOUS CAROL BRICE

Daily World Atlanta, Ga. 31
Tues. 2-18-47

WILLIAM A. FOWLKES

Personable and talented Carol Brice charmed the hearts of hundreds of Atlantans who heard her superb recital at Wheat Street Baptist Church Sunday afternoon and met her later at the reception tendered by Booker T. Washington High School.

In a highly distinguished program of Old and New World masters, Miss Brice proved herself everything and more than critics have said about the wonderful contralto voice fast approaching the top rung of recognition.

From the time her rangy voice sent the rich and colorful theme of Marcello's Il Mio bel Foco forth to the waiting throng, Miss Brice was the voice of both promise and fulfilment. Her velvety beautiful voice never faltered as she rendered Sarti's Lungi del Caro bene and Durante's Danza, Danza, Fanciulla.

I enjoyed Miss Brice's interpretation of Franz Schubert's Der Erlkonig, perhaps better than on any other previous occasion. It was here that the superb quality of the 'cello voice, which Dr. Serge Koussevitzy called Miss Brice's talent was most pronounced. No less so, however than when she sang with finesse O Mio Fernando, from Donizette's 'La Favorita.'

RESPONSIVE CHORD

Dawson's arrangement of "Talk About A Chile That Do Love Jesus" and Hall Johnson's "Witness" struck a highly responsive chord with the audience in Miss Brice's section of American spirituals.

The artist displayed an unusual versatility while adjusting her voice and mood to the compositions from the European classical down through the American classical fields. Many hours of training and practice must have been poured into the fine voice Atlantans heard Sunday.

Besides the numbers already mentioned, Miss Brice pleased her hearers with Im Fruhling and Im Herbst by Robert Franz; Seligkeit by Franz Schubert; Si Mes Jers avaient des Ailes by Hahn, Chevauchee Cassaque by Foundrain, The Day Is No More, by J. A. Carpenter, Rank Bridge's Love Went A Riding, Boatner's arrangement of the spiritual On My Journey and Hall Johnson's "I Cannot Stay Here By Myself, a slave lament.

Three delightful encores, including They All Dance The Samba by Burgess and Ah, May The Red Rose Live Always by Stephen Foster added to the spicy and well balanced program.

Jonathan Brice, a brother of the contralto, won the applause and appreciation of the audience, as accompanist. 2-18-47

Appearance here of the noted artist was under auspices of Booker T. Washington High School, C. N. Cornell, principal, which has brought several outstanding artists and musical aggregations to the city for the inspiration of students and general public alike. The school is to be congratulated for this program.

At the reception held in the Hunter Street Center, the noted singer graciously met hundreds of Atlantans appreciative of the fact that a great and talented artist was in their midst.

Atlantans To Hear The Voice Of "Like A Cello" Sunday At 5 P.M.

Daily World Atlanta, Ga.
Wed. 2-12-47

"Her voice is like a cello," said Dr. Serge Koussevitsky, distinguished conductor of the Boston Symphony Orchestra, when he described the rich contralto of Carol Brice, young artist, who will appear at Wheat Street Baptist church Sunday, February 16 at 5 p. m.

Born a little over twenty-seven years ago, Carol was the fourth child of Mr. and Mrs. John Brice. Her father, a Presbyterian minister became a chaplain in the first World War and Carol was sent to her aunt, Dr. Charlotte Hawkins Brown, founder of Palmer Memorial Institute, Sedalia, North Carolina.

Carol began singing when she was about three years old, traveling with the school's Glee Club and choir as a child prodigy. At the age of fifteen, Carol won a silver cup for being the best contralto in North Carolina. When she finished Palmer Memorial Institute, she went to Talladega College in Alabama where she received the Mus. B. degree in 1939.

Going to New York she auditioned for a Fellowship at the Julliard Graduate School of Music and won it for five consecutive years. In 1944 in competition with singer from throughout America, Miss Brice won the Walter W. Naumberg Award for exceptional vocal excellence. She was the first Negro to win the coveted award in the twenty-three year history of the Walter W. Naumberg Foundation which grants the award.

As an immediate result national recognition came to Miss Brice and she was completely financed for a Town Hall concetr which she gave March 13, 1946 and which brought fine phrases from the New York critics.

Shortly after arriving in New

York Miss Brice became a member of the chorus of the "Hot Mikado." It was there she met her future husband, Neil Scott. They were married at Christmas, 1942 and their first child, Neil Scott, Jr., was born in May 1944 just a few days after she won the Naumberg Award

Demands for her presence in concerts became greater. Critics began comparing her voice with other great contraltos. Again it was Dr. Koussevitsky who summed up the praise by declaring her voice to be "The Universal Voice" at which instance he commanded Samuel Barber, the noted American composer, to write a symphony for Miss Brice to be known as "The Universal Symphony."

As Miss Brice makes her first in formal Atlanta Sunday at Wheat Street Baptist Church at 5 p. m. she comes riding the crest of a wave triumphs in fourteen cities of such widely diversified audiences as Tallahassee, Florida, Chicago, New York and Nashville.

On the basis of past critical acclaim, music lovers are in for a rare treat on next Sunday evening.

Tickets may be purchased at the Washington high school at Smith's Music and Appliance Company, 190 Auburn Avenue, N. E. School children are admitted for 55 cents and adults for $1.20. 2-12-47

Carol Brice, A Sensation In Columbia Recital

Atlanta, Ga. 31
Wed. 2-5-47

By GLADYS P. GRAHAM

NEW YORK.—(ANP)—Young Carol Brice, the only Negro to appear on the institute of arts and sciences concert series for the 1947 season, created a sensation with her 'cello-like voice before a packed house of university officials, students and guests. Jonathan Brice, her brother, accompanied at the piano.

Thunderously Applauded

Gracefully groomed in a flowing gray sequin gown Miss Brice was a picture of rare beauty as she made her entrance before the interracial audience. Thunderous applause greeted her and it was fully a minute or so before she could begin her recital of the evening.

The first Negro to win the coveted Naumberg award in 1944 when she was granted a Town Hall concert as a result, the young artist has climbed at a rapid pace by sheer artisanship and study.

Carol Brice Gets High Praise For "Look"

Nashville, Tenn. 31
Fri 5-30-47

New York:—Carol Brice, 28-year-old Negro contralto who has sung with a number of well-known symphony orchestras is characterized by Look Magazine as "one of the nation's leading young concert singers" in an article appearing in the current issue. Praising both her voice and stage presence. Look calls Miss Brice "an unruffled performer" and says that "her handling of songs, whether it's her own favorite German lieder, Brahms with the Boston Sympthony, or her Columbia recordings—is winning top honors."

Boan in Sedalia, N. C. Carol Brice began her singing career with the Sedalia Chorus, and came with them for a recital at Town Hall in New York. Later, she took her degree as public-school teacher of music at Talladega College in Alabama, followed by a fellowship at the famous Juilliard School of Music, and the winning of the Naumburg Award in 1944. Her recitals have included appearances with the Boston Symphony Orchestra under Koussevitzky, and the Pittsburgh Symphony under Fritz Reiner.

Miss Brice's "warm, satin-smooth contralto" will be heard this summer according to Look, at New England's Berkshire Music Festival.

No Segregation At Miss Carol Brice's Recital In Atlanta

Nashville Globe 31
Nashville, Tenn.

New York, N. Y.—An unusual tribute was paid Carol Brice last Sunday in Atlanta, when both the white and colored Music Lovers of that city decided to forget "Jim Crow," and sit "side by side" to hear her great contralto voice. The Concert took place at the Wheat Street Baptist Church under the sponsorship of the Booker T. Washington High School. Approximately 1700 Negroes and three hundred whites were seated, and many hundreds of both races were turned away. For Atlanta, which has become internationally known as the "throne room" of Southern reaction, such a large non-segregated mixture of the races is an unusual spectacle and, as such, it was a golden tribute to the mtachless artistry of Carol Brice that segregation was forgotten for those brief two hours. Fri. 2-28-47

In reviewing the concert, Helen Knox Spain, veteran Music Critic of the Atlanta Journal, commented on the fact that there were two concerts given in Atlanta on Sunday, February 16, 1947, and that at the other concert, there were two hundred persons present, including the ushers. This point is mentioned because the sponsors of Miss Brice's Concert had attempted to secure the City Auditorium, which seats 6,500 persons, without success, and consequently, were forced to retain the Wheat Street Baptist Church Auditorium.

Miss Spain said that this afforded her "the opportunity to balance facts on audience attendance," when the other Recitalist, a Lyric Soprano, a favorite in light opera, Night Clubs, Motion Pictures, and the Concert State, and Carol Brice, little known to Atlanta Concert Goers, but praised by Conductors of major American Orchestras for her appearances with their Symphony Orchestras, were presented in Concert to Atlantans on the same day. (Miss Brice's voice was described as being "like a cello," by Dr. Serge Koussevitzky, of the Boston Symphony Orchestra, and called "one of the most distinguished singers of our generation," by Fritz Reiner, of the Pittsburgh Symphony Orchestra.) Fri. 2-28-47

Rising to the occasion, the young singer gave a glorious performance, doing many encores.

Miss Spain said, in the Atlanta Journal, that "the contralto, handsome and humble in her approach to music, revealed a glorious tonal quality and genuine musical feeling. She was in command of technique and interpretation in eveyr demand on her vast tonal range. She opened the program with Marcello, Santi and Durante. In the German lieder group of Franz and Schubert, she sang with exciting portayal the "Erl King." She reached operatic heights in the aria, "O Mio Fernando," from "La Favorita." Songs of Hahn, Foundrain, Carpenter and Bridge were sung with beauty. She closed the program with a group of Negro spirituals, giving a thrilling interpretation of Johnson's "Witness."

Miss Brice was accompanied by her brother, Jonathan Brice, and is at present on tour in the Midwest.

Carol Brice's Album Spotlights DeFalla

Pittsburgh, Pa. Courier 31
Sat. 4-19-47

NEW YORK—Manuel De Falla, the famed Spanish composer, whose most successful work was the Impressionistic Suite, "El Amor Brujo" (Love By Witchcraft), has probably been given its most brilliant rendition by the great American contralto, Carol Brice, in cooperation with the Pittsburgh Philharmonic orchestra, under the direction of Fritz Reiner.

De Falla died in his mountain retreat last month without ever hearing the recordings of his work, on Columbia Masterwork Records. De Falla was unusually well-versed in the literature and folk lore of the Cestillian and Moorish Spaniards, and it was out of this folklore that he wrote, "El Amor Brujo," to a libertto, by Gregoria Martinez Sierre. Sat. 4-19-47

Johannes Brahms' achievements in the world of music was honored by major musical organizations throughout America. The most thrilling of all of these commemorations was offered to the public in New York's Carnegie Hall, on April 9th and 12th, when Carol Brice, the brilliant young Negro contralto, concluded a set of four concerts with the Boston Symphony orchestra.

RECORDS: BRICE

The Times New York, N.Y. 31
Sun. 9-7-47

Contralto Sings Sacred Arias of J. S. Bach

FOR her latest recording stint, Carol Brice, gifted American contralto, has been assigned four *Sacred Arias of Johann Sebastian Bach,* and she has made the most of the opportunity. Her voice is big, smooth in texture and wide in range, and she uses it expressively.

She sings two arias, *Agnus Dei* and *Qui sedes,* from the *B minor Mass,* and two from the *Magnificat, Esurientes implevit bonis* and *Et exultavit.* She does a sound job. She is not yet a great artist, but if she continues to improve as steadily as these records indicate, she is on her way. Sun

Daniel Saidenberg conducts the Columbia Broadcasting Concert Orchestra (Columbia, two twelve-inch disks). The orchestral performance passes, muster, but it does not have the radiance this Bach music should have. The recording is good. 9-7-47

Carol Brice refused, Europe's fame and joy, In order to linger here, With her baby boy.

The Union 31

New York—Most young concert singers would jump at the opportunity to appear in the major Music Palaces of Europe, but not so with Carol Brice, the great young Negro contralto, who lists among her sponsors Dr. Serge Koussevitzky, of the Boston Symphony Orchestra, and Dr. Fritz Reiner, of the Pittsburgh Philharmonic. Miss Brice states emphatically that she would prefer to remain at home with her two and a half year old son, rather than appear in Europe this summer. Thurs.

Miss Brice recently received an offer from Monsieur Maurice Dandelot, the noted French Administrator of Concerts, to do concerts in Paris, Geneva, Brussels, Zurich, Stockholm and Amsterdam. 10-23-47.

On Saturday evening, January 25, Miss Brice made her second concert appearance of the season in New York, at the McMillan Theatre, at Columbia University. She will come to Columbia riding the crest of a wave of triumphs in fourteen cities, of such widely diversified audiences as Tallahasee, Florida, Chicago and New York. On the basis of past critical acclaim, music lovers are in for a rare treat. Cincinnati, Ohio

[From Late Editions of Yesterday's TIMES.]

MISS CAROL BRICE SINGS

New York, N.Y. 31

Contralto Features Composition by Brahms at Recital

New York, N.Y.

Carol Brice, Negro contralto, whose first Town Hall recital in 1945 was a Naumburg Contest Award, sang there again last night before an appreciative audience. Her program featured Brahms' "Four Serious Songs," a work which can be hazardous for the most seasoned performer.

Miss Brice carried the songs with better than average success. Her rich, dark-textured voice suited the music, and she knowingly refrained from making it lugubrious with over-slow tempos or vocal histrionics. With the exception of a few spots where she shortened note values, she gave it as flowing a performance as one could desire. 11-4-47

There remained vocal crudities in last night's performance, such as sudden transitions from the earthy low register to the pure high one; certain insecurities of pitch and an edgy tone in some forte passages, but at its best the voice was one of tremendous dramatic power and intensity.

Jonathan Brice, brother of the singer was the capable accompanist.

C. H.

31 1947

Anne Brown

FOR NORWAY—Though she is not Norwegian herself, Anne Brown believes in doing something for the people of Norway who suffered in the war. The American soprano sailed yesterday for Oslo to sing at a concert to be given there on May 8 for the benefit of Norway's war orphans. The event has been organized by the Norsk Fangesamband, a society of men and women who were held as political prisoners in German concentration camps. The Prime Minister, the Lord Chief Justice and the Chancellor of the University of Oslo are members of the organization. New York, N.Y.

Anne Brown.

Encores and Echoes

By E. B. REA

Afro-American Sat. 5-31-47

King Haakon of Norway gave the world-famous Baltimore soprano, Anne Brown, an audience to personally thank her for her participation in a benefit concert for Norway's war orphans in Oslo, May 8. 31 Baltimore, Md.

In strange contrast, Kirsten Flagstad, Norway's greatest soprano, has not volunteered to help her her countrymen, during the war or since.

Mme. Flagstad is currently in America singing box office receipts for Mme. Flagstad. It is reported that she left her own country because she doesn't stand in good grace with its people.

Ulysses KAY
William Grant STILL

TALENTED WRITER-COMPOSER—Miss Esther L. Cooke, talented young daughter of Mr. and Mrs. J. Isreal Cooke, Mayson and Turner Avenue, N.W., and former junior at Howard University, Washington, D. C., is now making quite a name for herself in American Negro Art.

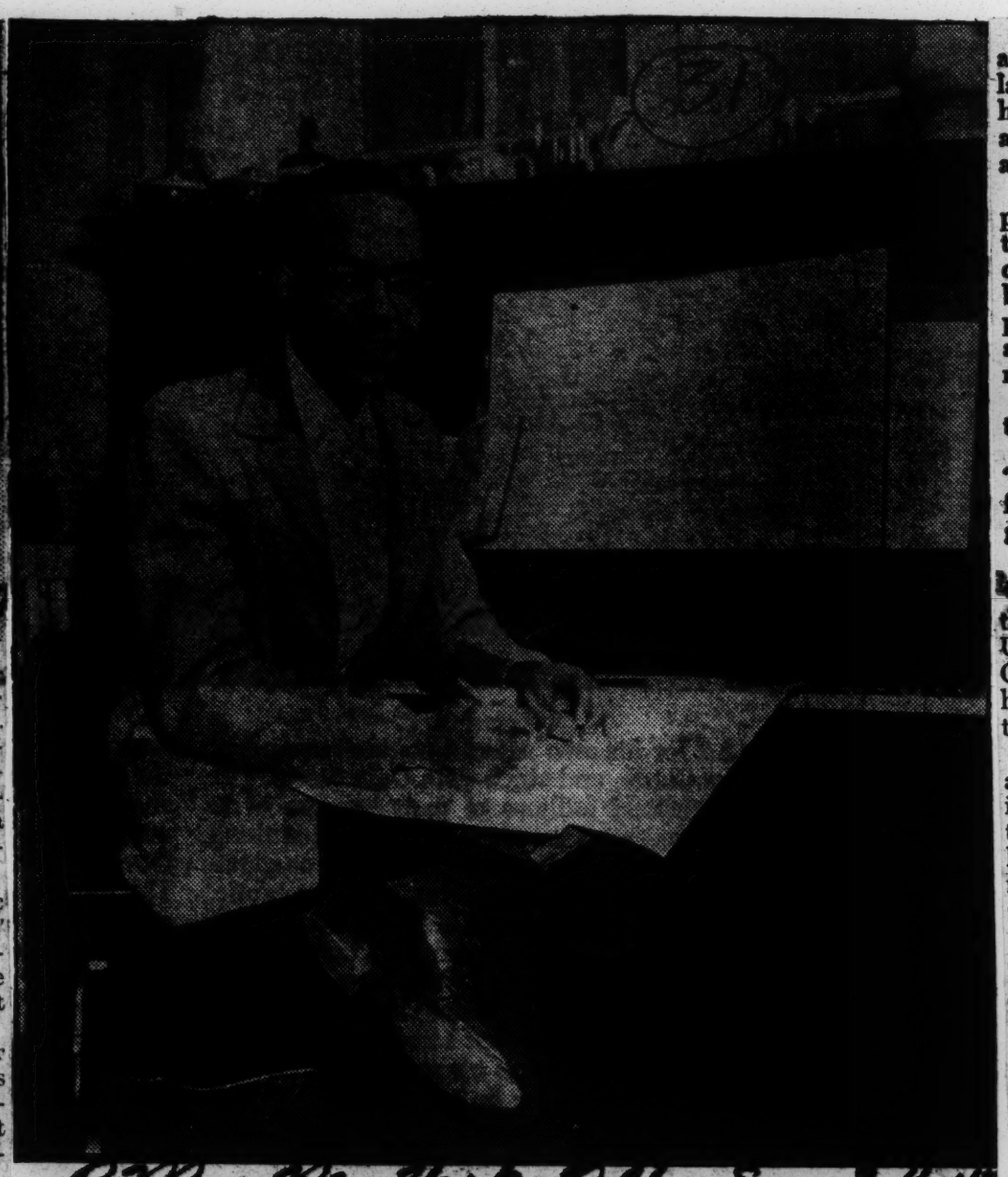
Daily World

She is the author and dramatic elocutionist of 'The Song of Death' that was presented throughout Atlanta for one year. She is also the author of the 'Weary Years' that will be on the market by fall.

Miss Cooke's career as a writer began when she was eight years old, and she has been writing constantly since that time. Her talent was first discovered by Miss Etherlyn E Homes at Oglethrope Elementary School. Authorities throughout Atlanta have marveled at Miss Cooke's works for many years. Now Miss Cooke is working on her second novel entitled "Lora." She hopes to have it completed in the next six months.

Not only is Miss Cooke making success as a writer, but her talent extends far over into the musical field. She plays several instruments, and is doing quite well as a composer. Her latest songs are "Enchantment," words by Lawrence H Theus of New York Cty; "Storms", which is a tone poem; "Blue Opus," Waltz in C," "The Rusty Gate," "Hear Me, O Lord," and a very beautiful love song entitled, "Mine Eternally; both words and music by Miss Cooke.

She is entering the American Society of Song Writers contest this month. Her many friends wish her much success in the future.



Ulysses Kay, a prizewinning composer of modern music, says his work plugs and flows.

Sometimes he plugs like Stravinsky

HAVING won the juciest prize young American composers can get—the annual Gershwin Memorial Award—Ulysses Kay, aged 30, has now become a top-ranking musician. With co-winner Earl George he split the $1000 cash prize and both men will have their compositions performed by Leonard Bernstein and the New York City Symphony.

One morning last week, we visited Kay in the sprawling, small-roomed apartment on West 144th Street which he shares with his widowed mother, his aunt and two dogs. We wanted to find out how a person gets to be a composer of serious music and makes a living while competing with Bach and Wagner for concert performances.

Kay was an amiable spectacled, very serious young man who looked as if he'd feel more comfortable in white tie and tails than in the soft checked shirt and sport coat he wore. He works on his compositions either in his bedroom or the small living room, cluttered with an overstuffed furniture set, a Tonk upright piano, several lamps and cabinets, and innumerable glass animals and bric-a-brac.

A life-time study

He has been leading up to the Gershwin Award all his life. He played violin and sax in his high-school band, wrote mediocre popular songs, majored in music at the University of Arizona, took a master's degree in music and composition at the Eastman School of Music in Rochester, attended Koussevitzky's summer classes at Tanglewood, studied a year with Paul Hindemith at Yale, spent three years playing piano, flute and clarinet in the Quonset Point, R. I., Naval Air Station Band, and then returned to studying music under a fellowship at the Columbia University Extension.

Kay wrote *A Short Overture*, his six-and-a-half-minute prize-winning composition, last fall, orchestrated it for full orchestra, hired a copyist to copy out all 36 parts, and finally entered it in the competition against 125 other contestants.

"I think the position of being a composer is obscured and made more difficult to understand, just by people's special concern about it," Kay said. "It shouldn't be that way. Basically a composer is just a person trying to express himself. He's just a craftsman, like a person who builds model airplanes."

But isn't it easier to sell model planes than concertos, we asked.

"Well, that's true," Kay nodded slowly. "There are many music contests, but very few of the standard of the Gershwin. That gives you a prize *and* a performance. You see, it's very rare that you get to hear your own work. Just preparing the parts is quite a financial undertaking. Unless the work is commissioned by, say, CBS or some foundation, you probably have to copy out the parts yourself and it takes a month to do, working full time.

"A young composer always hopes to get a commission—in modern dance or radio is the easiest way. Or, if you write something on your own, there are various outlets. The League of Composers sponsors modern chamber music. Then there's the Composers' Forum Laboratory. There are younger pianists who sincerely like contemporary music and are always looking for new material. Modern dancers occasionally use a work of that sort. That's one place I think young composers could find a greater outlet—with young people in other fields."

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At present Kay is at work, alternately plugging and flowing, on a piano sonata and a ballet, *Dance Calinda*. The ballet story deals with Creole life in New Orleans around 1800.

"The Calinda was a native dance of celebration. Many people ask me if I'm writing this ballet to improve relations between peoples," Kay said, pausing for a long moment to light a Camel slowly and soberly. "That is not my idea. Of course, in Russia, when Moussorgsky wrote *Boris Godounov*, that did improve relations between the people and rulers because the opera was so much a part of their culture and expression. But here music, being at least the youngest of the arts, I think it's even more difficult to put specific tags on what it is you're trying to do. I think the important thing is a fostering of appreciation of music in this country," he said, looking us right in the eye.

MUSICAL SUCCESS STORY

(Reprinted from PM)

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Detroit, Mich.
Sun. 5-16-47

William Grant Still Dedicates Song to School Mate, Wife

PITTSBURGH, Pa. Courier
COLUMBUS, Ohio—(ANP) — William Grant Still, whom Leopold Stokowski calls one of America's greatest composers, has dedicated his latest choral composition entitled "Those Who Wait," to an old school mate and his wife, Mr. and Mrs. Nimrod B. Allen.

Say. 5-7-47

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Still Reclaims Script; Asks Money Refund for Donors

Afro-American Baltimore, Md.

Says City Center Opera Co. Held Up 'Troubled Island' While Producing Other New Works

Sat. 6-14-47

LOS ANGELES—Composer William Grant Still has withdrawn his opera, "Troubled Island," from production by the New York City Center.

The reason, Mr. Still told the AFRO this week, is that City Center "refuses to give definite commitment for it, meanwhile producing other new operas."

The material already has been returned to the composer, who has requested that City Center return the money to the various people who donated to the fund created to produce the opera.

La Guardia Made Plans

Plans for the proposed production was begun on June 2, 1945, when Fiorella H. LaGuardia, then mayor of New York City, became interested in the composition.

Editors of many Eastern weeklies were called to New York by LaGuardia for a conference in his office and asked their support in a nationwide drive to raise funds to produce the opera.

It was to have been produced at an outlay of $30,000 or $40,000 to be premiered at the City Center Theatre before a national tour.

Says Center Still Interested

Asserting that City Center's indefiniteness in producing "Troubled Island" could go on for years, even though it still seems interested, Mr. Still in withdrawing the material said "I have other plans."

"Troubled Island" is a full length opera about Haiti. Leopold Stokowski, who was to direct it called it "one of the most inspired expressions of Negro art in the United States."

Langston Hughes, poet, wrote the libretto, Mr. Still the music.

The opera set in 1791, concerns the efforts of Jean Jacques Dessalines to create a land where all men are free.

Selected Top Singers

It was to have been a non-commercial production. Arias were to have been sung by Ellabell Davis, George Randol and Paul Smith. Sat. 6-14-47

Mr. Still, born in Woodville Miss., in May 1895, has numerous composition to his credit.

Among them are the opera, "Blue Steel"; a ballet, "A Guiablesse"; "Lenox Avenue," a radio piece; "Africa," a symphonic poem; "A Deserted Plantation" and "Levee Land."

His best known work, "Afro-American Symphony," has been performed here and throughout the capitals of Europe by outstanding symphony orchestras.

Wrote World Fair Theme

He wrote the music for the theme center of the New York World's Fair of 1939, which he described as a "symphonic poem with choral finale."

For this work, he was selected in a blindfold test.

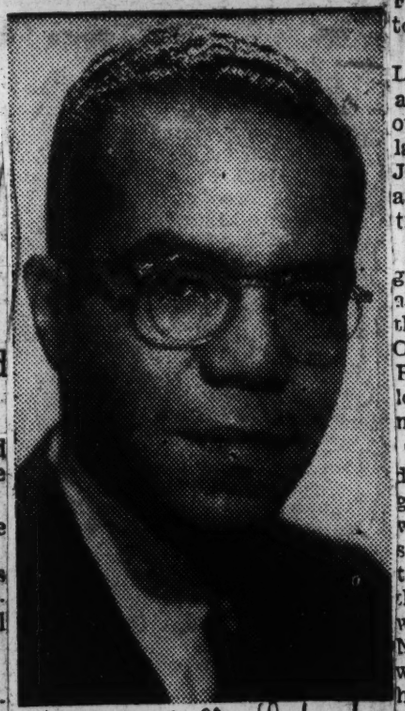
During World War II, he won a $1000 war bond for writing the jubilee overture celebrating the 50th anniversary of the Cincinnati (Ohio) Symphony Orchestra.

Artists Give Honor Award To Composer Ulysses Kay

Chicago Defender Sat. 5-17-47

NEW YORK—Composer Ulysses Kay received another award for his work from the American Academy and the National Institute of Arts and Letters here on May 8. The prize of $1,000 was one of three granted American composers. Sat. 5-17-47

The grants, six of which went to writers and six to artists, are part of a program of the Academy and



Chicago, Ill. Defender Sat. 5-17-47

ULYSSES KAY

Institute to stimulate the development of arts and letters in the U. S. The money prizes are made each year with the double intent of enabling artists in America to continue their creative work and of honoring them by practical recognition of their accomplishments. Kay was the only Negro so honored this year.

This is the second award in 1947 to 30-year-old Ulysses Kay, who ...ds to obtain their goo... women in general a... apart from men at prese... ey have been during the ...his may be because women ...recognize men as intelligent ... I think most women form ...s without enough knowl... the facts. ... women use the term, "Men ... good." But no man wants ...y a toy. I think most wom... pectations are as high as ...

Given Rights To Song

The Informer

SAN ANTONIO — Thursday, September 4, marked another eventful day in the life of Miss Artemisia Bowden, dean of St. Philips Jr. College, when she representing her school, received copyright honors of a song from Floyd D. James San Antonio attorney.

The song entitled "Sweet Dixie Lee', composed by Mr. James has already been sung several times over the radio and has been lauded by many listeners. Mr. James had the song copyrighted and all legalities closed for nation-wide broadcasting.

Saturday, Sept

In answer to why he chose to give the song to the college, the attorney said 'I have tried to give the song some of the spirit of the Old South. If I have succeded, St. Philip College seems to me the logical place where any money it might make should go.

Sat. 9-13-47

The spirit with which Miss Bowden received the gife was not with greater enthusiasm than the spirit which prompted Mr. James to present the unusual gift. In an interview with Mr. James he stated that the original idea of the song was prompted by a joke about a Negro war worker in the North who was homesick for his sweetheart in the South. So the spirit of the song is not too much of the Old South but more of the South of today.

Songwriting is Lawyer James' hobby. "Sweet Dixie Lee" is his third song to be published. He is a member of the A. S. C. P. and the B. M. I. (Broadcasting Music, Inc., New York City) which stamp appears on the song. The lyrics were arranged by **Harold Potter,** New York City, for piano in F-sharp and also noted for an ukele and banjo.

Another reason which prompted the gift to St. Philip's was the fact that upon fulfilling an invitation to speak at the school he heard one of the students sing the song, and during his remarks he complimented the manner in which it was rendered. He was thus persuaded to turn the words and lyrics over to the school. The author heard his song upon another occasion when he accepted an invitation at St. Paul's Methodist church when it was sung during baccalaureate exercises. Copies of "Sweet Dixie Lee" are at Prairie View and Tuskegee University. According to Mr. James "Red River" Dave who has included the song in several of his broadcasts will continue to do so and direct the proceeds to St. Philips.

Miss Bowden's work and influence may also be cited as an incentive for the gift. Plans are underway for a recording to be made.

The words of "Sweet Dixie Lee" follow: Sat. 9-13-47

CHORUS:

Sweet Dixie Lee is calling me,
And I'm bound for Dixie too
I want to see sweet Dixie Lee
And maybe sweet Ida, Lou.
Sweet Dixie Lee is calling me
Where the birds are nevr blue
Sweet Dixie Lee still waits for me
Like the Good Lord told her to!
And the Good Lord speeds us own
They're paging me down in Dixie
And my spirit floats along.

Texas Orchestra To Play Negro's Work Over Radio

SAN ANTONIO, Texas—Conductor Max Reiter of the San Antonio Symphony will present a composition by the gifted American-Negro composer, William Grant Still, when he conducts the famed NBC Symphony in its regular coast-to-coast broadcast of Sunday, September 7. The program will be heard in San Antonio over WOAI, at 3 p.m.

The NBC program includes the scherzo movement from Still's well-known "Afro-American" Symphony, a work which Reiter performed last season with the San Antonio Symphony.

Still, generally considered America's outstanding Negro composer, has written three orchestral works in musical interpretation of his race. The most popular of these is this "Afro-American" Symphony, particularly the scherzo, which was written in 1930.

Still, who lives in Los Angeles, Calif., corresponds with Reiter, and has been informed of the inclusion on the nation-wide program of his composition.

The remainder of the program will include the first American radio performance of three interludes from Richard Strauss' opera, "Intermezzo;" Symphony in C Major by Bizet and the polka from "Fairy Tale" Suite by Suk.

FAMED SINGER MISSES 1ST PALM SUNDAY IN 52 YEARS

Sat. 31 Chicago Defender, Ill. 4-12-47

NEW YORK—Palm Sunday of this year marked the first in 52 years that famed old Harry T. Burleigh was not the soloist at St. George's Episcopal Church here.

The 80-year-old composer and singer was unable to attend even the Sunday services as he has been receiving medical attention at the Long Island Home at Amityville for the past three weeks.

Major Alston Burleigh, his son, told the Chicago Defender that his father had suffered a relapse and probably would not be released from the hospital for several weeks. Major Burleigh and his wife, here from Washington, will remain in New York until Mr. Burleigh is completely recovered.

Young Burleigh To Take Over For Famous Father

Atlanta Daily World Fri. 9-26-47 Composers

NEW YORK—(ANP)—Harry T. Burleigh's son, Maj. Austin W. Burleigh, was directed by the supreme court last week to take charge of his father's affairs. The elder Burleigh, now in his late 80s, was reported resting in a private hospital on Long Island.

The famed composer, arranger and soloist sang for more than 50 years at St. George's church where the late J. P. Morgan worshipped. He also was featured at Temple Emanuel on Fifth avenue.

According to papers filed in young Burleigh's behalf by Atty. Harry G. Bragg, the ailing musical genius has an annual income of $18,000 and was among the original members of the American Society of Composers, Authors and Publishers.

mother went through teacher's college, but could never get a job.

At her prompting, Harry went to the National Conservatory of Music in New York, and she was the one who inspired him to succeed where she had failed.

First on St. George Choir

After finishing school and working at a number of odd jobs, Burleigh tried out for the St. George choir in 1894 and won a job, being the first colored to ever sing with the choir.

The church job was the turning point in his life. Thereafter, he was in demand for concerts and recitals. He obtained another choir position in Temple Emanu-El where for 25 years he sang in Hebrew.

More and more, Burleigh's name appeared in musical reviews. He went abroad and appeared before Edward VII of England and other European notables. In this country, he performed for President Theodore Roosevelt.

McCormack Popularized Song

When John McCormack introduced Burleigh's song, "Little Mother of Mine," Burleigh took the royalties and went abroad with his family, enrolled his son in a European school and devoted his time to language study.

His life has been a bondage and a deliverance and is a triumphant affirmation of his song, declares the article.

Today he still sings of the great day of emancipation that he feels confident is ever drawing closer.

EIGHTY YEARS YOUNG, AND:

H. T. Burleigh, Singer-Author, Still 'Don't Feel No-Ways Tired'

31

NEW YORK—For half a century, Harry Burleigh has been America's greatest singer and composer of spirituals and has devoted his life to interpreting the bittersweet melodies of his people, points out the July Coronet article, "Swing Low, Sweet Chariot."

Afro-American

Like his indestructible baritone voice, Mr. Burleigh's songs ignore the years and the fluctuations of the "Hit Parade."

Today, at 80, he has comfortably passed his golden anniversary as soloist at the St. George Church in New York and hopes to produce another song arrangement like his masterful one of "Deep River."

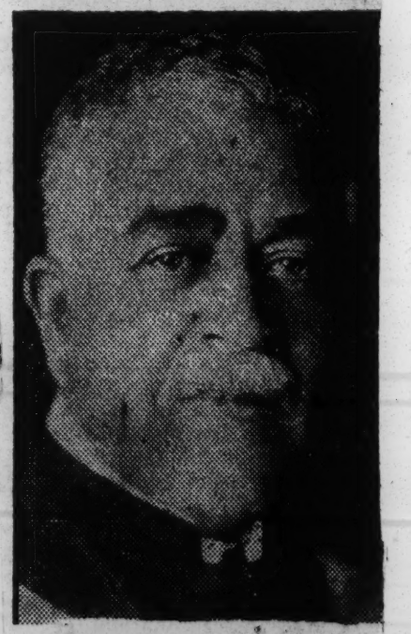
Baltimore, Md.

He probably will, for in the words of one of his spirituals, he "don't feel no-ways tired."

Life of Ups and Downs

The life of Harry Thacker Burleigh has been an incredible mixture of luck, pluck, adversity and coincidence. He was born in 1866 into a large family that lived precariously in Erie, Pa.

His grandfather had been a slave in Maryland, and was discarded because of blindness. He settled in Erie, where he won the job of town crier. Burleigh's



HARRY T. BURLEIGH

Warns Against Classics

Father Of Blues Says Negro Must Foster His Own Music

Columbia Record, Columbia S.C. Thurs. 9-4-47

By DONALD J. BRYDON

ST. LOUIS, Sept. 4—(UP)—American Negro musicians should give more attention to their own rhythmic forms and worry less about playing classical music. That's the opinion of one of the world's greatest Negro composers, W. C. Handy, who became famous for his "St. Louis Blues."

Handy, now 74 years old, said other racial groups are using and exploiting these rhythmic forms. He feels that men of all races can find a common denominator in song. It is his conviction that his own race can make a great stride in aiding racial understanding by producing its music in forms which will be sung and loved by others.

The now nearly-blind musician who composed four of the greatest blues songs, "St. Louis Blues," "Memphis Blues," "Beale Street Blues," and "Harlem Blues," calls this a synthetic period of music.

Times Changed

"Song hits now are popularized artificially by wide advertising, high pressure song-plugging and constant repetition by radio," he said. Thurs. 9-4-47

"Years ago, songs were written about some place or period and endeared themselves to the people. A song was written for a community, and grew to wide popularity by natural means."

Although he has known poverty and misfortune, Handy thinks that part of his life had little to do with the more than 60 blues songs he composed.

"Mostly," he said, "I felt that the styles of music and the folklore of the era of the late '90s and early 1900s should be put into song. I have always felt that the misery of those days bore fruit in song. I have always imagined that a good bit of that hardship went into the making of the 'St. Louis Blues'."

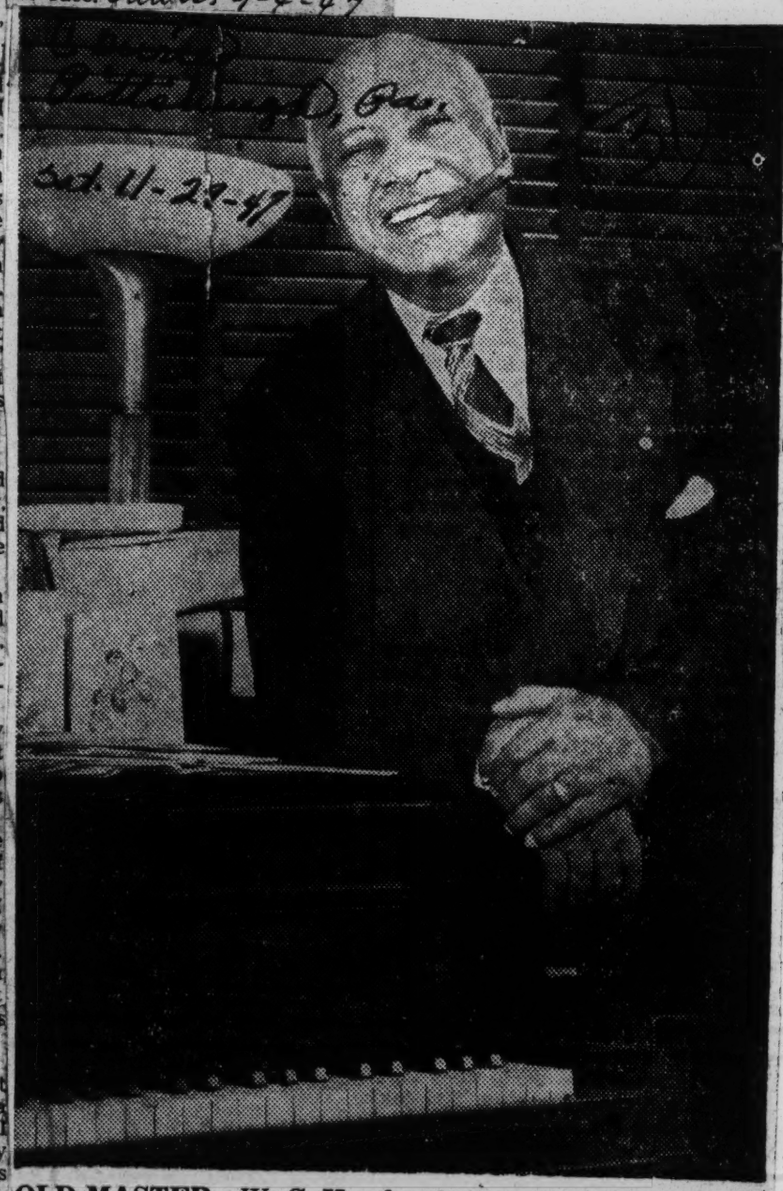
Early Difficulties

Handy ran away from home at the age of 18 because his father, a minister, objected to a musical career for his son. One day Handy brought home a guitar, and his father sternly ordered him to return to the store and exchange the "devilish instrument" for a dictionary. From that day on, Handy has been on his own.

Today he continues to direct the activities of his New York music publishing firm and manages to keep busy writing new music.

One of the greatest achievements of his life came recently when the Cleveland Orchestra introduced his newly-completed "Blue Destiny," which consists of four movements from his four best-known blues songs. Thurs. 9-4-47

Another of his recent projects is a book of 38 songs eulogizing George Washington Carver, Booker T. Washington, Crispus Attucks, and other outstanding members of his race. Thurs. 9-4-47



Pittsburgh, Pa. Sect. 11-22-47

OLD MASTER—W. C. Handy, the internationally famous "Father of the Blues," is shown here in this striking photo taken on his seventy-fourth birthday. Celebrating last Sunday with a few close friends, the immortal musician stated that he felt more like 47. He will go to Memphis for the annual Blues Bowl benefit in early December.—Rowe Photo.

W. C. Handy See Beale St. Museum

Saint Louis Museum

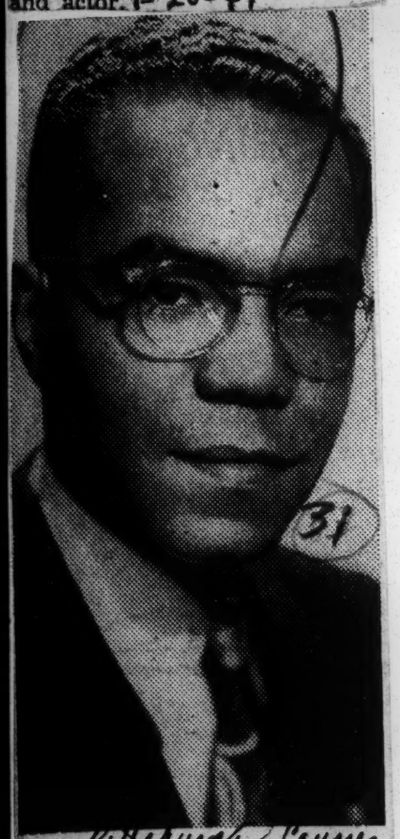
MEMPHIS (ANP) — W. C. Handy, 74-year-old "Father of the Blues," has made it known that he would like to have his famous "golden trumpet," and other relics of the blues rest permanently in a Beale Street museum. The blind composer plans to leave the ancient horn to the city of Memphis in the hope that such a museum can be erected in Handy square, one side of which faces Beale street.

"After all," said Handy, "the horn belongs to Memphis, for here it was that the blues was born. I've got a lot of things, too, I'd be glad to give to such a museum, including the old Kimball piano on which I first tapped out the notes of the blues many, many, years ago. If Memphis wants all these things for a Beale Street museum, it is welcome to them." 31

Handy's plans were made public here last week when he arrived to play "The Memphis Blues" at the selection and crowning of the "Queen of the Blues" during the half of the annual Blues bowl game. The net proceeds of the game went to the Beale Street Elks for Xmas charity. Thurs. 12-12-47

In the Magazines

A FASHION conscious friend has called to my attention that Vogue, the very slick fashion magazine, honored a Negro in its latest issue as one of four young men "changing trends within their fields." The four are Ulysses Kay, Negro composer whose work won prize after prize last year. Henry Morgan, radio comedian; Bill Mauldin, cartoonist, and Peter Ustinov, British movie director, producer, author and actor. 1-20-47

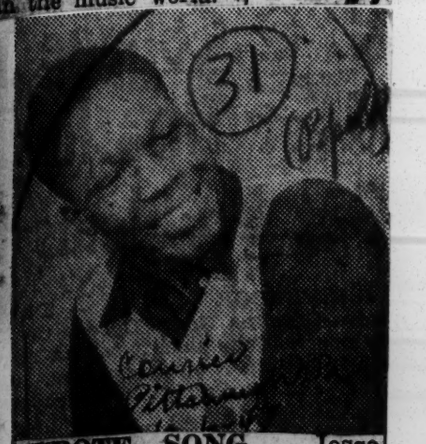


Winner—Ulysses Kay of New York City was one of fifteen winners of the $1,000 grants of the American Academy and the National Institute of Arts and Letters to artists, composers and writers who are not members of the Academy or the Institute. He was born in Tucson, Ariz., and was a recent co-winner of the $1,000 George Gershwin Memorial Award. He is 30. May 17-47

Composers (Popular)

Daily World

SHE'S HEADED FOR SUCCESS — Doris Wearye, the little lady who penned the lyrics for the new Joe Liggins hit "Ten Toes." Miss Wearye, who holds down an important office position in the Department of Water and Power at Los Angeles, is formerly of Baton Rouge and Chicago. She has written several poems, and now as a member of the song-writing team of Liggins and Wearye, seems headed for big things in the music world. Fri 10-17



WROTE SONG — Jesse Whitfield, Kinston, N. C., is composer of a recently published song, "Supposing," currently popular in the area. The song is being played by John Telfair. Whitfield is also a vocalist of accomplishment and is considering bids to make a try for big-time success in New York.

Atlanta, Ga. Daily World
Sat. 7-19-47

SONGWRITING "DISCOVERY" — Picked by Song Hit Guild of Hollywood and its Advisory Board, headed by Al Jolson, as the songwriting "discovery" of the year, Eddie Clark, 3754 Michigan Ave., Chicago, happily contemplates a career as a professional ASCAP composer. His original melody was submitted to the Guild earlier this year. A total of seven songs were selected of more than 10,000 submitted, of which one, a rythmic and novel melody, was composed by Clark. The words for Clarke's accepted melody are now being written by the celebrated ASCAP author, Vick Knight. Knight is also producer-writer-director of Eddie Cantor's radio program. Clark has received an advance royalty check for $250.00 and will share future royalties earned by his song equally with Vick Knight. Since 1938 Eddie Clark has been employed by Armour and Company in Chicago. Sat. 7-19-47

The Call Kansas City, Mo.
Fri. 7-11-47

Fri. 7-11-47

COMPOSER-PIANIST.—Margaret Bonds, former Chicago girl who now resides in New York, is busy working on the score and script of a musical for a Broadway show which will set something of a precedent in better race relations when it is produced. A graduate of Northwestern university, holding both her bachelors and masters degrees in music, Miss Bonds has broken any number of barriers by her sheer talent and ability. The present student of Dejane Herz (well known piano expert in technique) has held numerous fellowships including one from her sorority, Alpha Kappa Alpha, granted on the basis of her many original compositions. She will be heard in Kimball hall at Chicago in September prior to going on a college tour later in the fall.—(ANP).

The Call Kansas City, Mo. Fri. 2-21-47

BRIGHTEST COMPOSER.—Phillipa Duke Schuyler, talented young composer and pianist, will be presented in a concert Thursday evening, April 24, as part of Fisk university's 18th annual Festival of Music and Art, to be held April 23-26. Acclaimed a prodigy at the age of 3, Miss Schuyler performed with the New York Philharmonic before 12,000 people last year. Hailed by Time magazine as "the brightest young composer in the United States," she has written more than 100 piano and orchestral compositions, some of which have been played by the Boston, New York, Chicago, Detroit and San Francisco symphony orchestras.

Betti Mays Is Composer, Too

Pittsburgh, Pa. Courier
Sat. 3-29-47

NEW YORK—Journalist and songwriter, Ester Corbin from Washington, D. C., who is the composer of the tunes, "It Was the Beginning," and "The Best Thing In the World," has collaborated with Betti Mays on a sweet ballad titled, "You're To Blame." Betti created the music, Ester the words, and soon the number will be featured by Miss Mays' band currently at Smalls' Paradise. Sat. 3-29-47

Miss Corbin, who is a graduate of the Miner Teachers College, Washington, D. C., is also public relations manager for the Betti Mays Fan Club, an organization formed to increase the popularity of the bandleader. Besides the aforementioned tunes, a new calypso swing tune is also added to her credit, "Baba Le Ba A," which is a novelty take-off on the swing ditty, "A Baba Le Bop."

Youthful Musician Writes "Heart Songs" In Prison

Norfolk, Va. Journal & Guide
Sat. 7-12-47

By LIN HOLLOWAY

WILSON, N. C. — Despite the quirk of Fate which makes it imperative for him to spend twelve years in prison, Gene (Gatemouth) Munford, 20-year-old singer, is earnestly preparing for the day when he may sing his 'Songs of the Heart' far away from prison walls and armed guards.

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An inmate at the North Carolina State Prison Farm here, young Munford is continuing his singing career by being the director of a quartet, which is a regular feature on intra-camp entertainments, and is adding to his reputation as a lyricist by collaborating with several writers in an attempt to have some of his compositions recognized for what he terms their "heart qualities."

The youthful composer-drummer-pianist-vocalist has plied all of these musical trades with various orchestral and vocal groups including those headed by John Toran, Lil Hamp, Johnny Holloway, Madam Burleson, and many other well-known theatrical and musical personalities. He was featured baritone soloist with the Internes Quartet, feature of Radio Station WDNC in Durham, N. C., and was offered a soloist's post with the famed Wings Over Jordan choral ensemble before being confined here on an assault charge.

WRITES SPIRITUALS, BLUES

At the present time, he is collaborating with Calvin Bostic, Chicago pianist-composer, on a tune called "I'm Gonna Ball," and with the manager of the Internes Quartet on a spiritual composition titled, "The Bright Side." He intimates that plans to request a parole are being considered, and likens himself to Hudey (Leadbelly) Ledbetter, the fame folk-song interpreter, who recently recorded Negro folk-tunes for the Library of Congress.

In an exclusive statement, the young prison-composer explained, "A 'heart-song' is a song that is written by circumstances themselves insteead of by composers. A deeper meaning is expressed in these songs, whether they be spiritual, blues or popular. In my songs, I am attempting to expose the sadness of the blues, the joy of the popular tunes, and the everpresent protestations of faith as written into the spiritual. "Continuing, he declared, "If, with the aid of my bass-singer, J. Oliver, I am able to convey these feeling even here, I feel that my efforts will not have been in vain." Sat. 7-12-47

ANSWER TO QUESTION

In answer to a question about Ledbetter, Munford declared, "My songs may never be recorded for the Library of Congress, and I may never personally gain the fame that has been heaped on 'Leadbelly,' who was also once a prisoner, yet, I feel that my songs will be heard someday by those who will realize that I too used the 'Folly of Facts' as the theme of my compositions."

Young Composer Wins Added Laurels

Pittsburgh Courier
Pittsburgh, Pa.

NEW YORK — Ulysses Kay, who has the distinction of receiving six awards since his discharge from the Navy, received

of the Eddie Cantor radio program, was assigned the melody for a lyric and turned out a novelty entitled "Vitamin You."

Clark, for the first time, will meet his ASCAP collaborator, Vick Knight, in Chicago at the Dearborn depot Thursday, when Knight and it was arranged for publication rights from The Chief en route to New York on a special talent hunt for Eddie Cantor.

Hollywood.

Knight, who director-writer

Chicago Boy Writes Prize Winning Tune

Chicago Bulletin

HOLLYWOOD — Eddie Clark, a talented amateur songwriter of 3754 S. Michigan blvd. in Chicago, was awarded a $250 advance royalty certified check on July 15 by Song Hit Guild of Hollywood Melodies of Hollywood, ASCAP author, Vick Knight, is also the producer-director

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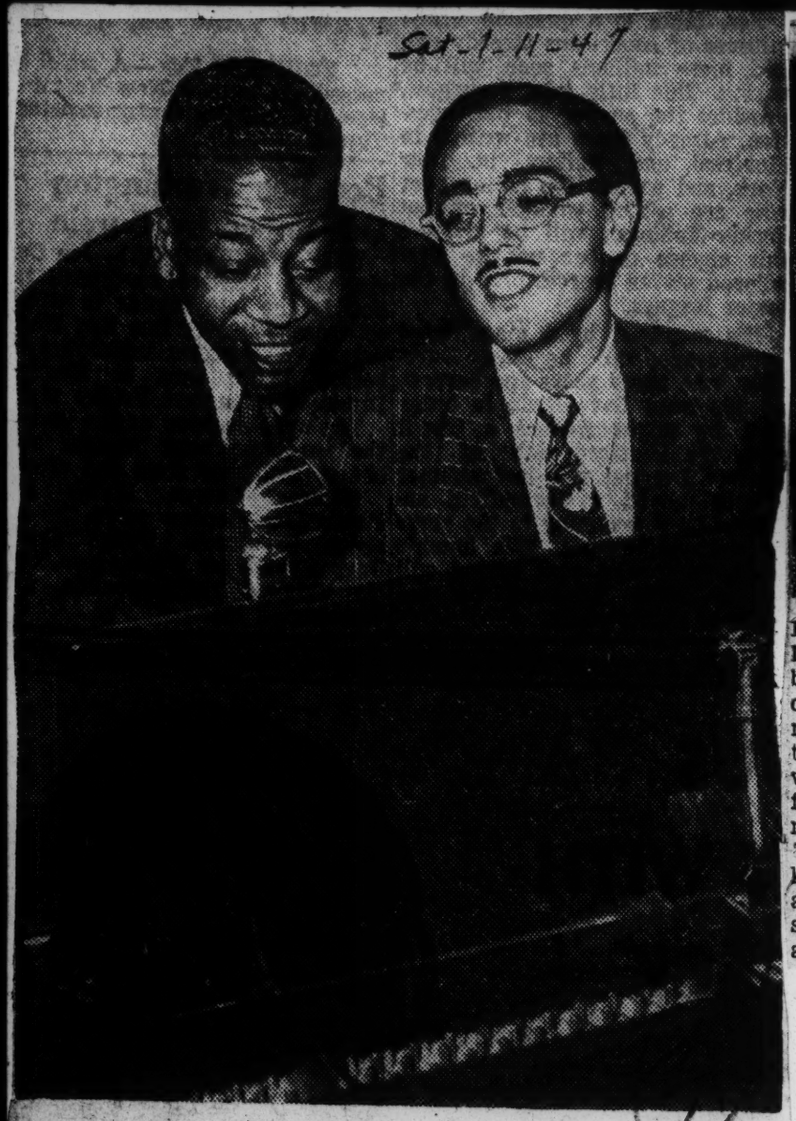
Clark contributed an original melody in a national contest conducted by the Guild and it was promptly accepted for publication by the music publishing firm, Hollywood Melodies of Hollywood.

another here last week. The latest to come the way of the youthful composer was the first prize in the BMI's contest for members of the American Composers' Alliance. The sensational young genius won out with "Suite For Orchestra."

Kay has received the Alice M. Ditson Fellowship American Academy of Arts and Letters grant, American Broadcasting Company orchestra first prize, and the $500 award in the George Gershwin Memorial contest, spon-



Declared the top songwriters of the year 1946 from a poll conducted by Billboard Magazine, Bennie Benjamin and George Weiss are shown above singing their present hit tune, "Rumors Are Flying," when they appeared at an election campaign rally for songwriter Andy Razaf in Englewood, N.J. Benjamin is author of the war-time hit, "When the Lights Go On Again

Meet: Benjamin and Weiss, Top Songwriting Team of 1946

Lads Who Wrote "Surrender," "Rumors Are Flying," "Oh, What It Seemed to Be" Picked by Billboard Poll of Year

By BOB QUEEN

NEW YORK—From the Atlantic to the Pacific, from the Canadian border to the Gulf of Mexico, the nation in 1946 sang and danced to the popular tunes written by a songwriting team made up of a Virgin Island-born youth and a Hebrew youth from New York's East Side.

Seated in the offices of the Sant-ly-Joy Music Publishing Company on Broadway, these two lads, Bennie Benjamin and George Weiss, were all smiles when interviewed.

They had just received a telegram from Billboard magazine informing them that they had been polled as the top songwriters of 1946.

The message, signed by Joseph Csida, Billboard editor-in-chief read:

"From the results of the music record industries thoroughly documented annual poll based on more than 106,000 reports, we are happy to inform you that you were declared the top writers of the year."

Wrote "Rumors Are Flying"

Even as they gleefully fumbled the wire, their most recent tune, "Rumors Are Flying," was enjoying its 14th week on the national radio hit parade program. For two weeks it held the No. 1 spot.

By winning the Billboard poll, they topped such top writers as Irving Berlin and the famed Rogers and Hammerstein team

Also Wrote "Surrender"

The team figuratively swamped the 1946 songwriting scene, for their tune, "Surrender," had not long ended a 16-week run on the same program.

When the old year came in, the nation was singing a 1945 Benjamin and Weiss tune, "Oh, What It Seemed to Be," which made the hit parade one month after its release, stayed on for 17 weeks and led the field for eight weeks.

Music Breaks Barriers

How the two creative personalities met in Tin Pan Alley is proof that music is a vital factor in promoting interracial fellowship.

Bennie, in 1929 played guitar with Napoleon's orchestra uptown at the Savoy Ballroom, but nursed a desire to write. It was 1941 before he got his first break.

Teamed with another writer, Bennie smashed the country with "I Don't Want to Set the World on Fire."

In the meantime, Weiss was spending his time in his father's record store, the Broadway Music Shop at 1607 Broadway, a favorite all-night gathering place for big-name band leaders and songwriters.

Georgie, anxious to enter the music field, studied for three years at Juilliard School of Music, and later did band arranging for Vincent Lopez, Stan Kenton and Randy Brooks. He plays the violin, sax and clarinet.

Among the many visitors at his father's shop was Benjamin, already established as a writer of note.

Two Exchanged Ideas

"We became friendly," Weiss told the AFRO, "and Bennie used to show me his songs and encourage me to keep plugging. We felt that we wanted to write together, but Bennie was tied up with another partner at the time."

Came the draft and the Army for both Bennie and George, and one of Benjamin's greatest songs swept the country and was sung around the war-torn globe.

That tune was "When the Lights Go On Again All Over the World."

career. He had given up hope of becoming a songwriter.

Two years later, Weiss's phone rang. A familiar voice came over the wire: "George, I would like Another Benjamin brainchild, "Strictly Instrumental," clicked also after Bennie had gone into GI garb.

Team Forms After Army Duty

George came out of the service in a year, studied harmony and theory under Tom Timothy and embarked upon his band arranging for you to write with me." It was Bennie, just discharged and making one of his first calls.

They met daily, talked over ideas, sometimes in the record shop, or in the bustling Broadway crowds, and the result was "Oh What It Seemed to Be."

Regarded as a great team, they were later signed up by contract with Santly-Joy, which had published their first tune.

Even while "Rumors Are Flying" is still among the country's top 10 songs, the interracial team has another unreleased hit on the way, "I Want to Thank Your Folks," scheduled for a record release by the King Cole Trio.

Benjamin, who lives at 236 W. 135th St., has been married for two years to Martha Flores, a Cuban. Weiss resides at 1414 Wythe Pl., Bronx, with his wife, the former Beatrice Forster, and expects an heir.

Appearing at the Lincoln School in Englewood, N.J., in November at a campaign rally for Songwriter Andy Razaf, who was a candidate for City Council there, the Benjamin-Weiss duo was appropriately referred to by Razaf as "Democracy in Action."

MAKES NETWORK DEBUT—An original composition served to introduce Nellie Lutcher, songstress currently getting raves at Billy Berg's night club in Hollywood, Calif., to transcontinental radio audiences recently when she was featured as a guest on the CBS "Ford Showroom" with Meredith Wilson standing, listening to another of Miss Lutcher's songs. (ANP)

EDDIE CLARK, right, whose song "Vitamin You" won first prize in the contest staged by Song Hit Guild, is shown greeting Vick Knight, who wrote lyrics for the number, in Chicago last Thursday. Knight, who was enroute to New York from Hollywood, was meeting his collaborator for the first time.

Broadway Welcomes The Return Of Negro Lyricists And Songwriters

By LILLIAN SCOTT

Two Broadway openings this month may well be the beginning of another Negro renaissance in the world of the theatrical musical. Langston Hughes' contribution of the words to the musical version of the revived hit, "Street Scene," makes him the first Negro lyricist to invade the Great White Way since the heydey of James Weldon Johnson, J. A. Shipp and Paul Laurence Dunbar. Then there is Duke Ellington writing the music for the current Broadway show, "Beggar's Holiday."

Only theatergoers with nostalgic memories today are aware of the great theatrical productions written and composed by Negroes, many of whom are dead and forgotten. After 1900, almost every year there were one or two really great Negro musicals, not only acted by Negroes, but composed, written and often produced by them.

There was the fabulous combination of composer Bob Cole with the famous Johnson brothers, James Weldon and J. Rosamond, the former a lyricist, the latter (still living) a great composer. They contributed songs to "The Belle Of Bridgeport," a 1900 offering. In 1902, J. Rosamond and Bob Cole contributed the hit song, "Under The Bamboo Tree" to "Sally In Our Alley."

By 1903 talented Negroes were beginning to think in terms of whole shows and Dunbar, Shipp and the late Will Marion Cook wrote and composed "In Dahomey." Next year saw Will Cook doing the music for a white production, "The Southerners." In 1904 the indefatiguable Johnson brothers and Bob Cole not only did the lyrics and music for "Humpty-Dumpty," but "In Newport," as well.

The other great team of Shipp and Cook, the latter aided by Bert Williams, the famous comic, then turned out "Abysinnia" in 1906. Next year the Johnsons and Cole did "Shoo-fly Regiment." And so it went: one year, a hit from one terrific team and the next, as in 1908, one from the other. Shipp, Alex Rogers and Will Cook did "Bandanna Land" in 1908. Just like clockwork, 1909 saw "The Red Moon" by Rosemond Johnson and Bob Cole.

Then came what has been called the "seven lean years," 1910-17 and white producers and writers caught on to the striking naturalness and simple loveliness of the Negro's work and gradually pushed them off Broadway with imitations. Not again till 1921 did the Negro enjoy as great prominence on Broadway which was when Miller, Lyles, Euby Blake and Noble Sissle did "Shuffle Along" followed by "Liza" in 1923 and "Dinah" and "The Chocolate Dandies" in 1924. Besides "Liza," Miller and Lyles, the great comic team, also did "Runnin' Wild" in '23. Most of these like Noble Sissle's "Blackbirds" of 1926 were musical revues and lacked the continuity of the musicals done earlier by Negroes. In 1942 the late Fats Waller did the words and music for the songs of the hit, "Early To Bed."

But even the great shows of the twenties could not prevent James Weldon Johnson from writing in 1930 "The Negro as a writer for the theater has not kept pace; he has, in fact, lost ground, even in the special field where he was once prominent, the field of Negro musical shows."

In 1947 as the recognized greatest living Negro composer and poet invaded Broadway a new spurt of Negro writers and composers on Broadway was indicated.

How Barroom Drunk Inspired 'Dusty' Fletcher To Put 'Richard' In His Act

Chicago Defender

Chicago, Ill.

By HILDA SEE

We shall call this tale "Staggering To Stardom," or "From Rags to Richard to Riches."

For nearly 25 years Dusty Fletcher has been playing a rather Chaplinesque drunk. He has been tossed out of countless stage bars, climbed innumerable rickety ladders and has been pounding eternally on doors imploring a now famous mythical character named Richard to "Open that door!"

Sat. 2-22-47

Although Richard still hasn't gotten around to answering Dusty's knock, fortune has: But only after two decades of playing nearly every burlesque theatre, vaudeville palace and night club in the country.

Along came a gent named Herb Abramson and one of the screwiest staggers up that precarious ladder of fame began.

Richard Discovered

Abramson, who at the offices of the National Record Co. bears the impressive title of Director of Artists and Repertoire, caught Dusty's act at the famous Zanzibar Cafe, which is a New York version of a Hollywood night club. The record company exec, along with the other customers, found himself rolling in what pass for aisles in a crowded night spot and thereupon resolved that the act should somehow be put on record. But Fletcher left town before arrangements could be made.

Then, quite unexpectedly, out in Hollywood, where strange things have been known to happen, a small recording outfit, Black and White, put out a song based on Fletcher's act. They called it "Open the Door, Richard!" and it featured Jack McVea, a tenor saxophonist formerly with Lionel Hampton's orchestra. The tune began to catch on around Los Angeles and when the news hit New York, National Records redoubled its efforts to locate Fletcher. To get the real thing on wax. Abramson finally found Dusty Fletcher at a hotel in a small South Carolina town and told him what he had in mind. Dusty's slightly amazed response went something like this, "Man, are you sure you're talking to the right guy? I'm no recording artist. I never made a record in my life."

But with Abramson's reassurance added to the prospect of a fat, long-term recording contract, Dusty agreed to come to New York and face the microphones.

The very next day a puzzled vaudeville comedian, a very bewildered gang of 802ers and a super-charged recording executive made a two-part record that captured all of the humor and appeal of Dusty Fletcher's original "Open the Door, Richard," routine. There were no rehearsals, and to add to the confusion, on each succeeding "take" Fletcher kept revising his lines. In fact, on the finished version of the record currently driving radio audiences to the nearest psycho wards, several of the funniest lines are pure "ad-lib."

Dusty, although a bit puzzled by it all, still isn't shaken by his sudden success. We found him the same "Dusty" Fletcher during this interview backstage at the Pan-daddy's eye. At the start of his career, over ther Room of the Hotel Sherman. a generation ago, Dusty was tour- "I guess I could retire now," the bartender. Paralyzed he says, 'but 23 years of trouping has sort of made me a traveler. Ia daunted, the drunk car- had a lucky break, but it's back to from a prone position on t the road for me." show folded in a small town in South Carolina, the company was walk with his pugnacious stranded. To talk over their trou- solloquy.

Back to the road it is for Dusty bles, the cast retired to a small Clinton Fletcher, a y only this time it's in style. that the situation was a Now it's with top billing and what bar near the railroad station. The from Des Moines, Iowa, goes with it, that green stuff— troupe dismally discussed the fu- Richard was just a gleam in his three times as much as he was ture to the accompaniment of too many and was busy getting before he "hit" and 10 or few beers. They paid little atten- his dst at the world in 15 times as much as he was get- tion to a local character who ap- He was promptly tossed ou ting more than 20 years ago when parently had had just a few dozen Paralyzed

busy shaking waloping the situation. When he d in general got the opportunity, he did the sed outside by routine for an audience. One of lyzed but un- the lines he used was "Open the carried on door, John." It drew laughs and on the side- so Dusty kept it in. He tried, lous alcohol- "Open the door, Henry," and that was even funnier. One night he yelled out, "Open the door, Richard!" and the audience howled. They're still howling.

a youngster owa, decided as a natural ed on it for his friends, ing, and de-

Popularity Of 'Open The Door Richard Good Proof That 'Music Is The Thing'

Chicago Defender

Chicago, Ill.

Proof that music is the thing was never more thoroughly demonstrated than in the case of the current recording rage, "Open The Door Richard." Sat. 2-1-47

For more than 20 years, "Dusty" Fletcher, our favorite comedian, toured the nation screaming to an imaginary pal, Richard, "To Open The Door" after returning from a night of "lost week ending" and finding himself with no key to get into the flat where the two shared a lone room.

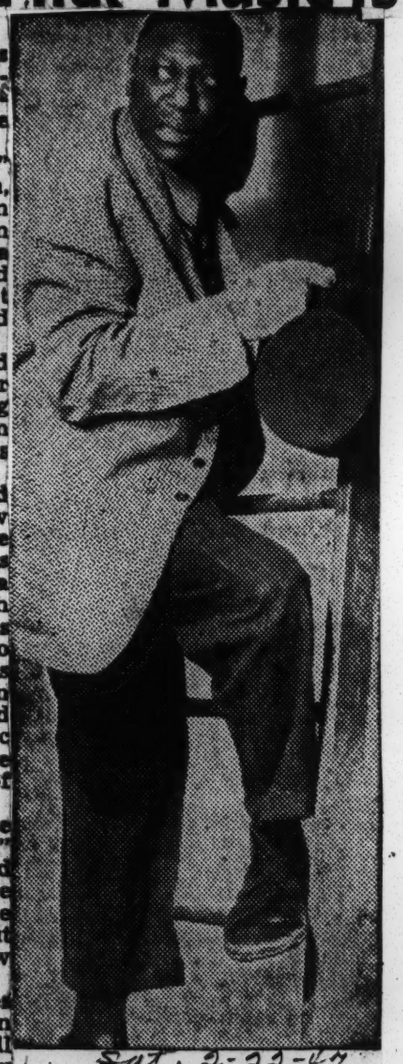
Certainly the lines drew loud laughter from audiences wherever "Dusty" happened to be appearing but there was no national acclaim for the stuff the comedian was selling.

Then last season Fletcher moved on Broadway for a run at the now closed Club Zanzibar. He had the audiences in stitches with this same routine, when along came a song writer with an idea. With the same approach Ned Sparks used to induce Louise Beavers to "can" those pancakes she was making and selling in "Imitation Of Life" the composer talked "Dusty" into making "can" music of his "Richard'.' Immediately the number became the novelty hit of the season.

Although the story behind the original "Open The Door, Richard" is interesting it must be admitted that the voice of "Dusty" and the manner in which he presents the lines add much. The droll, but husky voice of the comedian drew many laughs.

As matter of fact, Fletcher uses this comical system of pleading in many other situations. Baseball fans at Yankee Stadium in New York and White Sox Park in Chicago learned to recognize "Dusty's" at many games. For instance many have laughed as the comedian pleaded with some batsman: "Hit that ball, Richard" even though the batter happened to be Joe Dimaggio, Hank Greenberg, Ted Williams or some other swatter.

To show how the song is catching on one has only to point to the number of recordings turned out already. The first was by "Dusty" himself and then came Jack McVay, and Count Basie. Louis Jordan is also set to disc the number. Of the recordings, the one by McVay is getting the big plug due mainly to the fact that the ork is a Hollywood aggregation and is popular around the studios from which most of the major radio programs originate. Sat. 2-1-47



Sat. 2-22-47

DUSTY FLETCHER

"Dry Pen" Nets $10,000 For New York Songwriters

31 Composers Daily World Atlanta, Ga. Fri 2-7-47

NEW YORK—(ANP)—Songwriters Walter Bishop and Roger Remirez are thanking their lucky stars that their fountain pen ran out of ink as that incident made them $10,000 richer today.

It all dates back to 1943 when Crooner Billy Daniels was singing their tune "Mad About You" in Kelley's Stable on 52nd Street and Movie Star Lana Turner upon hearing it, promptly offered them $3,000 for outright ownership. She told them to meet her at La-Guardia airport with a contract and she would give them the cash.

Much to their dismay and embarrassment at the airport, where they arrived 15 minutes late, their one fountain pen was dry of ink, nobody standing around had one and the pilot refused to hold the plane any longer, so the glamorous movie star left without the tune. Returning to their Broadway office mad as blazes they put it in the bottom drawer of their files where it gathered dust.

Two months ago Singer Warren Evans in search of a tune to record for Decca invaded their office and requested it. Now that it's a jukebox favorite and with record and sheet royalties due to return them $10,000, Bishop and Ramirez have sworn never to fill their pens as they might sign away the future number one hit tune on the Hit Parade.

Open the Door, Richard: Saxophonist Jack McVea and band enact their theme

Poor Richard

31 Composers Atlanta, Ga. Fri 2-7-47

The simple act of opening a door, it appears, is now funnier than backward spelling or the undersea fountain pen. A novelty called "Open the Door, Richard" is responsible but, inasmuch as Richard has never appeared when summoned by a four-beat knock anybody will do—especially Mrs. Nussbaum. It all started nationally when West Coast radio audiences howled as comedians like Jack Benny, Bob Hope, and Jimmy Durante tried out an old door with a new knock. Most people east of the Rockies didn't know why, but soon East Coast disk jockeys began to scramble for the song that went along with the phrase "Open the Door, Richard."

Last week the sheet music was published, recorded versions began to appear on the market, more and more radio comedians joined the club—and the nation was faced with a new musical nuisance. To know why is also to know why the music went 'round and why little lambsie divey.

His Life and Times: Although "Open the Door, Richard" started life as a stage skit more than twenty years back, it was set to music in its present version only about a year ago. Jack McVea, a 32-year-old Negro saxophonist and bandleader, wrote a few rhythmic bars around the phrase and tried it out in Portland, Ore. It flopped. Several months ago he used it again to fill in the "other" side of a Black and White record of "Lonesome Blues." By last week it had sold more than 247,000 copies; air-freight lots of 20,000 were being shipped East. Two months ago, McVea's five-man band asked $500 for a week's appearance; it now gets $1,500.

At first, it looked as if it would take a law suit to settle who really originated "Open the Door, Richard"—and when. Dusty Fletcher, a well-known comedian around Harlem, claimed the honors. He was backed by National Records, for whom he waxed his two-part version. But John Mason, another Negro entertainer, said he had started it, and it was mostly his version which McVea used, plus a musical assist from Dan Howell. The Duchess Music Corp., a subsidiary of the Leeds Music Corp., had bought the McVea-Mason version. Duchess settled the whole matter, however, by cutting Fletcher, Mason, McVea, and Howell all in. With even banks and mahogany-door concerns asking for rights to the phrase, everybody concerned knew it was best to compromise. A novelty like "Richard" lives a short life, if a merry one.

'Rum And Coca-Cola' Invader's Property

31 Composers Atlanta, Ga.

NEW YORK — (ANP) — "Rum and Coca Cola" the Trinidad Calypso song that all America was singing two years ago has been judged the property of Lord Invader (Rupert Grant) the Calypso singer who introduced it in Port of Spain, Trinidad, during carnival season in 1944. Journal 3-11-47

The decision was handed down by Judge Mortimer Byers of the federal district court against Morey Amsterdam, American songwriter who claimed to have originated the song while passing through Trinidad, the Leo Feist Music Publishing company, Paul Barron and Jen Sullivan, singer. The defendants were charged with having appropriated and having published the song for their own purposes. A temporary injunction restrains them from further sales. The amount of damages to be awarded Lord Invader has not been fixed, but a settlement of at least $50,000 is expected.

Atlanta, Ga.

The Emil K. Ellis law firm who handled the case for Lord Invader won the famous Trader Horn case for Edwina Booth against MGM a good mean years ago. Abraham Heller, the associate of Attorney Ellis, did all of the research involved around the exploitation of "Rum and Coca Cola" and was no doubt responsible for the favorable decision. 3-11-47

THE FIRST three works on the program of David Shuman, trombonist performing in Town Hall April 14, were compositions of John Duncan, professor of music at Alabama State Teachers College, Montgomery. The New York Herald-Tribune described the works as "melodious, and as a rule harmonically conservative." A graduate of Temple University, the composer studied at New York University. Birmingham, Ala. Dec. 2-7-47

OPEN THE DO-O-RR, RICHARD!

Writer Tells How Latest Popular Song Was Born

Constitution, Atlanta, Ga. 31 Composers

By ALINE MOSBY

HOLLYWOOD, Jan. 22—(UP) "Open the door, Richaa-rrrrrr-d!"

The brown knuckles rapped smartly on the piano top.

"Open the doorrr and let me in."

Bandleader Jack McVea, the gent who penned that ditty, swung around on his piano stool to tell us how he started a national crisis. Empires are tottering, atoms are parting, but the question that everybody is asking everybody—

Does Richard ever open that door? Wld. 1-22-47

McVea, an ebony whiz on the tenor sax, just grinned and strummed a few chords on the piano. He's telling the big answer in a sequel to "Open the Door, Richard," which you'll find in your corner record shop March 1.

While you're speculating on that, McVea told us how the door song got started in the first place.

"Well," he said, with a twitch of his goatee, "we were down on music row about five months ago recordin' for the Black and White Company." Constitution

McVea and his four jive colleagues had to polish off eight numbers in four hours, as stated in Mr. Petrillo's little book of union rules. Now that's a lot of fast tootlin'. But the McVea crew was strong and they ended up with only five minutes to go.

Then the recording man stuck his head out of his booth and hollered that the eighth number was a dud.

"Man, we wuz frantic," said McVea. "We had to think of another number, but fast. We didn't have any others worked up, and no time for rehearsal."

At this tense moment, the recording man, Ralph Bass, got an idea that paid off somewhat handsomely for his employers.

He remembered a skit an old-time vaudeville trouper, Dusty Fletcher, once used. It concerns a drunk who's trying to get into his house but the man inside won't open the door.

"Eureka," said Bass, "boys, put 'er to music." Atlanta, Ga.

So the boys, who all knew the gag, started in. The 88'er (piano man) hit a riff, the tub man (drummer) rapped out the knocks and the bullfrog (bass fiddle) followed, deep and sweet.

"We made up the words as we went along," our man Jackson explained. "One of the boys cracked, 'I know Richard's in there, I can hear him breathin'."

Then somebody else piped up, "I know he is, too, cause I'se got his clothes on." And so on, until the music just fades out.

"We couldn't think of an ending, so the recorder dimmed us off," McVea said.

Bass said he knew the piece would be either a terrific flop or a great success. To prod the latter along, he begged the town's disc jockeys (radio record players) to use the piece.

The air was saturated with "Open the Door," the public went slightly daffy and that is how a hit song is born. Wld. 1-23-47

W. C. Handy Featured in '47 Magazine of Year

Atlanta Journal Atlanta, Ga. Mar. 2-11-47

NEW YORK—William C. Handy, father of the blues, is the subject of a profile featured in the June issue of '47, the Magazine of the Year. Sat. 3-11-47

The article, titled "Beethoven of Beale Street," reveals how Handy came to write "St. Louis Blues," "Memphis Blues," etc.

LET'S SEE NOW...

W. C. Handy Writes Of the 'Good Old Days'

By DORIS LOCKERMAN

It was long ago. The Constitution began its story, "At last we see the democracy of ragtime." Then it went on to say the newspaper was against a Negro band playing on the stage where Caruso had trod, at first, but "we had to confess we clapped our hands and stomped our feet to a music we could understand and feel."

W. C. Handy is old now and almost blind and he has had a great deal of success if you count it in high moments. But he has never forgotten the night he brought the Memphis Blues and the St. Louis Blues to Atlanta. They were his own, and it did not hurt that his own daughter, then 12, sang them with a grown-up lament that was more than singing.

Handy is called the Grandfather of the Blues. He wrote us from New York the other day, when he heard about the Music Festival The Constitution is planning for May.

"They kept me in Atlanta for a week playing the Country Club and other important places," Handy wrote, "and the other papers had a cartoon of a white man listening to our band who had to have a ball and chain on his legs to keep him from dancing. Well, these Blues have been played all around the world since that time in 1916, I think, and it was the spirit of Southern white people that carried it on wings to every land."

ANOTHER SONG HIT — C. S. Wells, accountant at the Prairie View College (Texas) Fiscal Office, has written another hit. His list of numbers exceeds 15, the most popular one being "It's Wonderful." The long awaited "break" came recently when he was awarded a song writer's contract—a goal that is much desired by all amateur writers. The Monarch Music Company of Boston has signed Mr. Wells up as a result of his winning fourth place in a contest which attracted thousands of amateurs. Two hundred fifty seven winners were selected. Mr. Wells' winning hit was "Please Tell Me"

Open the Door, Richard

Last week another one of those catchy tunes and goofy phrases fairly leapt across the nation. Every radio blared *Open the Door, Richard!* Five record versions were on sale, and 13 more (by Louis Jordan, Dick Haymes, the Pied Pipers, etc.), were being rushed to market. A quartet known as The Yokels sang it in Yiddish. Bing Crosby (an accessory after the fact), Bob Hope, Fred Allen and Bea Lillie had only to mention the word Richard on the air to put their studio audiences in stitches.

Open the Door, Richard! made no more sense than Kilroy, or *Chickery Chick* or *The Hut-Sut Song*—and was obviously in for the same flash fame. Its simple-minded chorus, something that any fool could sing and many did:

Open the door, Richard,
Open the door and let me in,
Open the door, Richard,
Rich-ard, why don't *you open the door?**

The title came out of an old burlesque theater drunk skit. Jack McVea, leader of a small West Coast Negro jazz band, had heard the skit years ago—and the phrase stuck. Last summer on a rainy day in Portland, Ore. he wrote a simple riff tune for it and later recorded it—leaving out the references to whiskey. Disc jockeys in Los Angeles started plugging it last month, and soon McVea's record had sold 300,000 copies, mostly on the West Coast. As soon as it caught on, McVea heard from the lawyers of John Mason, an old-time Harlem comic who had written the *Richard* skit back in 1919. Mason was hastily cut in for half the profits.

* Copyright 1947 by Duchess Music Corp.

Martha Holmes-LIFE

JACK MCVEA, KNOCKING

Hut-Sut Kilroy on the rillerah.

Last week *Richard* had even made a hit out of McVea's little-known jazz band. After singing the tune for what he estimated was the 500th time, McVea said: "It's just one of those things. I might not be able to do anything like it again." But he was willing to try. He had a sequel all ready, called *The Key Is in the Mailbox.*

"Please Tell Me" Author's 15th Hit

PRAIRIE VIEW, Texas—C. S. Wells, accountant at Prairie View College, recently penned his 15th song hit, "Please Tell Me," which won fourth prize in a song-writing contest.

The Monarch Music Company of Boston awarded him a song-writer's contract. His most popular hit is "It's Wonderful."

Dusty Fletcher Opens Door on Way

NEW YORK, (ANP)—"Open the door, Richard!" (Gulf) for the novelty record currently wearing down puzzled psychologists and phonograph needles all over the country lies with the popular comic, "Dusty" Fletcher. Fletcher's original "Richard" routine has been keeping vaudeville and night-club audiences in the aisles for over 20 years. Delighted cash customers at New York's Zanzibar have been waiting for Richard to "open that door" for the past eight months. "Dusty's" soul-searing saga of the more than slightly alcoholic gent pleading with room-mate Richard to "Open the door", has been recorded by him for National Records in an unexpurgated version in two parts. Accompanied by Jimmy Jones and his band, Fletcher vocally staggers through a series of harassed encounters with landladies, bartenders, policemen and other assorted characters meanwhile keeping the heat on Richard to "open up."

Ever since "Vas you dere Charlie?" and "Wanna buy a duck?" radio comedians have been on the alert for catchy slogans that for mysterious reasons manage to capture the collective imagination of America's dial-twisting public. "Open the door, Richard!" is the latest tag-line to be catapulted into our ever-expanding vernacular. On the air-waves, Bob Hope, Jimmy Durante, Bing Crosby and Phil Harris have been among the first to latch on to "Dusty" Fletcher's original tagline, "Open the Door, Richard!"

"CURSE OF THE SKILLET" STRIKES AGAIN!

Ella Keeps Fingers Crossed; Tragedy Stalks "Cold Stone Dead" Calypsonians

NEW YORK—Superstitious folks hereabouts shook their heads in wonderment this week as the second person associated with the Calypso success "Stone Cold Dead in the Market" ran into difficulty.

This time it was Wilmoth Houdini, composer of the Trinidadian tragedy, who himself ran afoul of the hard luck streak that began with Louis Jordan's narrow escape from death a short while ago in California.

Instinctively the eyes of those who believe these things happen in cycles of threes, turned toward the stage of the Paramount Theatre on Broadway.

For on the stage of that famous Gay White Way vaudeville house Ella Fitzgerald, the third person associated with the phenomenal song success, is playing one of the most successful engagements of her musical career.

Houdini, the author of the song, penned it following one of the most gruesome tragedies in the history of Trinidad. No idle fancy of the imagination, this lurid story told in the Calypso classic actually happened.

There were those who advised the king of the Calypsonians to delete the tragic story from his repetoire for the murder had the curse of the jobie, but he steadfastly refused.

Then came the recording by Louis Jordan and Ella Fitzgerald, which swept the nation. Many shook their heads and warned that evil lurked in the wake of those dour lyrics.

Now tragedy has visited two of those intimately associated with the song's success. Jordan was knifed and Houdini has been apprehended for violation of parole resulting from another knifing.

Realists pooh pooh the apprehensive thought in the case of Ella. Still there are those who merely shake their head and wait for what they consider the inevitable third strike of the hammer of trouble.

WILMOTH HOUDINI

31 1947

Ellabelle Davis

Chicago

SERGE KOUSSEVITZKY, (left) famous conductor of the Boston Symphony Orchestra, congratulates Soprano Ellabelle Davis following world premiere performance in Boston last week of Lukas Foss' Biblical solo cantata "The Song of Songs." Composition was commissioned especially for Miss Davis by League of Composers. Foss is in center.

SOPRANO AIDS HOSPITAL

Times

Ellabelle Davis Gives $500 She Received in Suit to Sydenham

New York, N. Y.

Ellabelle Davis, the Negro soprano, has donated the $500, which she received recently in a Civil Liberties case in this city, to the Sydenham Hospital, Manhattan Avenue and 123d Street. The money will be used for the purchase of three new-type plastic oxygen canopies and an aspirator.

The singer visited the interracial voluntary hospital in Harlem to present her gift personally to Theodora Lynch, director of Sydenham nurses, before leaving on a concert tour. In turning over the money, she expressed confidence that her donation would aid patients of all races and creeds.

Miss Davis Soloist with Cuban Symphony

Herald Tribune

HAVANA — Three concert appearances during a single week are scheduled for soprano Ellabelle Davis, who flew to the Cuban capitol last week. She will be soloist in a pair of concerts with the Havana Philharmonic Orchestra, Dec. 28 and 29. She presented a pre-Christmas recital under the auspices of the "Amigos de la Musica" on Dec. 22.

The soprano returns to New York in time for a recital at Carnegie Hall on Jan. 13.

Song of Solomon—and Foss

Never before in its history had the Boston Symphony performed a new work eight times in nine days. Nor had more than a few contemporary composers ever before been assured of that many performances in so short a time. Yet this was the schedule begun last week for "The Song of Songs," the second biblical solo cantata written by 24-year-old Lukas Foss. Composed for soprano and orchestra, "The Songs of Songs" was commissioned by the League of Composers for Ellabelle Davis, the fast-rising Negro soprano.

"The Song of Songs" had its world première in Boston on March 7. Convinced of its merit and without waiting for a verdict by the critics, Serge Koussevitzky, conductor and music director of the Boston Symphony, programmed the cantata for performances in Boston, Northampton, Mass., New Haven, Conn., New York, Philadelphia, and Brooklyn—and also for broadcast nationally this week over ABC. "You will be dead," Koussevitzky said, shaking a paternal finger at Foss, "but this work will live."

The Boston critics, however, were not nearly so sure that "The Song of Songs" would live as long as Koussevitzky thought. That great talent and promise had been shown, they were all agreed. But on the finished product, they split. Cyrus Durgin of The Globe liked it best. "The most important thing about 'The Song of Songs' is its beauty of emotional expression," he wrote. "From first to last this is a song, and that is unusual in music today." But Warren Storey Smith of The Post thought that "only here and there did Mr. Foss seem to capture the real spirit of the text." Alexander Williams of The Herald felt that the composer "has written a musical composition first and a setting of a poetical text a long way second."

International

Ellabelle Davis as "Aïda" in Mexico

All agreed, however, that Miss Davis had used her big soprano voice in the fullest expression the music allowed. A Queen of Sheba this time, the former seamstress from New Rochelle, N. Y., portrayed another dusky heroine last summer when she sang Aïda in Mexico City. Last year, the League of Composers named Miss Davis "the outstanding American singer of the year"—an honor which led to the Foss commission.

Symphonist in Solitude: Foss chose the King James version of "The Song of Songs, which is Solomon's" only after rejecting the modern poetry he scanned for a suitable subject. In the Bible, he says, "almost everything screams for music."

Foss first won national recognition at 21, when the Boston Symphony presented his symphonic piece, "The Prairie." Although he was born in Berlin, he considers himself an American in training and development because he came to this country when he was 15 and became a citizen as soon as possible.

For the last two years Foss has held the post of chief pianist for the Boston Symphony—a job which brings him financial security, yet leaves him with plenty of time to compose. Creative work, he believes, calls for absolute solitude. Hence, he is still a bachelor.

Ruth Orkin

Foss: The Bible . . . "screams for music"

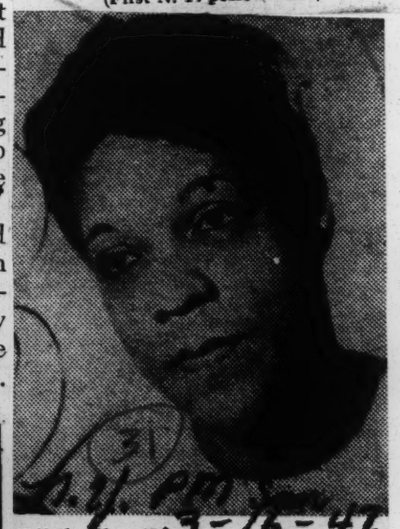
Besides his talents as a composer and pianist, Foss is also a conductor and teacher. He would like to write for the theater, because he thinks that a musician should be flexible. Many of his musical colleagues, he feels, are too limited in their interests. "A specialist," he quipped, "is a man who does everything else worse."

Solomon's Song Sung by Miss Davis at Carnegie

PM Reviews

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky conducting; soloist, Ellabelle Davis, soprano; Wednesday evening at Carnegie Hall.

Symphony in A minor, No. 3 . . . . . Rachmaninoff
Concerto Grosso . . . . . Martinu
The Song of Songs, for Soprano and Orchestra . . . . . Lukas Foss
(First N. Y. performance)



Ellabelle Davis, soloist with the Boston Symphony.

Because of the intrinsic interest of the rest of his program, I suppose one may excuse Dr. Koussevitzky for exhuming and trying to breathe life into the moribund measures of Rachmaninoff's Third Symphony Wednesday evening.

His efforts to lend wings to this earthbound and notably uninspired product of the distinguished Russian composer-pianist's latter years only succeeded in making the usually impeccable Boston instrumentalists overplay and sound rather like a second-rate band. For none of the work's musical ideas seemed worthy of development or capable of sustaining more than fleeting interest. The threadbare cliches of day before yesterday have seldom sounded so dreary and disaffecting.

* * *

By contrast, Bohuslav Martinu's taut, sinewy and animated Concerto Grosso, for two pianos and chamber orchestra, seemed a veritable masterpiece. And a brightly rewarding piece it is, clear of form, economical yet vivid of speech, melodically and harmonically absorbing, rhythmically alive. It was brilliantly performed, especially by the two pianists, Bernard Zighera and Lukas Foss.

And the same Mr. Foss' biblical cantata for soprano and orchestra, *The Song of Songs*, though no great shakes itself, at least served to introduce to Carnegie Hall audiences the lovely voice and noteworthy musicianship of Ellabelle Davis, for whom the work was composed on commission from the League of Composers.

* * *

Divided into four movements, *The Song of Songs*, uses as its text four passages from the Bible's Song of Solomon. The music is facile and pleasant, and skilfully composed; but, for the most part, its expressive content is negligible. Rarely does it heighten the mood or project the poetry or meaning of the lyrics.

The first section, *Awake, O north wind*, attains a certain pastoral feeling with its high-lying vocal line pitted against much activity in the orchestra's woodwinds. The second, *Come, my beloved*, is lively and very pretty in sound, but little else; and the third, a sort of operatic recitative, does little to capture the emotional intensity of the passage which begins:

By night on my bed
I sought him whom my soul loveth:
I sought him, but I found him not.

The concluding section, a repetitious setting of *Set me as a seal upon thine heart*, has something of the quality of a Negro spiritual, and is more gratefully written for the voice. Here the purity and appeal of Miss Davis' high notes and the quietly devotional manner of her singing were especially affecting.

Miss Davis has been soloist during the past three seasons with many of the country's other leading symphonic aggregations, including the New York Philharmonic Symphony, the NBC Symphony, the Philadelphia Orchestra, the Minneapolis Symphony, the Indianapolis Symphony, the Denver Symphony and the Erie Philharmonic. The soprano has also filled more than 30 recital engagements from coast to coast during the 1946-47 season, following her news-making operatic debut as "Aïda" in Mexico City last summer, when she became the first American Negro to be starred by a major opera company.

Koussevitzky Engages Negro Soprano

NEW YORK—Ellabelle Davis, recognized by the League of Composers as "the outstanding American singer of the year," was engaged last week by Serge Koussevitzky for eight performances with the Boston Symphony Orchestra.

Miss Davis will be featured in a broadcast coast to coast over the ABC network; in Philadelphia on Thursday evening; and at Brooklyn Academy of Music on Friday, March 14.

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* * *

Divided into four movements, *The Song of Songs*, uses as its text four passages from the Bible's Song

Five Performances Set for One Week; 1st Friday

Afro-American Baltimore, Md.
sat. 3-1-47
31

Commissioned Work Especially for Artist Singled Out "Best of Year"

BOSTON—The world premiere performance of "The Song of Songs," a Biblical cantata by the 24-year-old American composer, Lukas Foss, will be given at Symphony Hall, Boston, on Friday afternoon, March 7.

Ellabelle Davis, distinguished soprano, for whom the work was especially commissioned by the League of Composers, will be the soloist with Dr. Serge Koussevitsky and the Boston Symphony Orchestra.

Four Repeat Performances

The cantata will be given four repeat performances during the week immediately following the premiere, the first time in many years that Dr. Koussevitsky has attached sufficient importance to a new contemporary work to schedule it in this way.

Following the Friday afternoon presentation, it will be performed again in Boston on Saturday evening and for two performances at New York's Carnegie Hall on Wednesday evening, March 12, and Saturday afternoon, March 15.

Broadcast on March 11

In between the Boston and New York concerts, the Foss piece will be broadcast by Miss Davis and the Bostonians coast-to-coast over the ABC Network from New Haven, on Tuesday evening, March 11 at 8:30 p.m., EST.

The Foss "Song of Songs," which is the 70th League of Composers' commission to an outstanding contemporary composer, bears a dedication to Miss Davis, who was singled out by the league as "the outstanding American singer of the war." Sat. 3-1-47

The cantata, in four movements and of 23 minutes' duration, is set for soprano voice and full symphony orchestra.

Lyrical Hymn of Love

Conceived as a lyrical hymn of love, it uses as its text four of the exquisite utterances of the Queen of Sheba (like Miss Davis herself, a dark-skinned heroine) from the Biblical "Songs of Songs" in the King James version of the Old Testament.

The first movement, somewhat pastoral in feeling, utilizes the passage beginning: "Awake, O North Wind." In the second movement, set around the lyric: "Come, My Beloved," Mr. Foss has reverted to the "da capo aria" form, popular at the time of Bach, and for the most part neglected by twentieth century composers.

Inspired By Sopranos

The third movement, in the vein of an operatic recitative, takes the text beginning: "By night On My Bed I Sought Him," and is linked by an orchestral interlude to the fourth movement, taking as its theme: "Set Me as a Seal Upon Thy Heart."

Miss Davis, who was the inspiration for the Foss cantata, has, during the past three seasons, sprung from comparative obscurity to a place at the very top among concert artists of the day.

Made Musical History

During the summer just past, Miss Davis made musical history in Mexico City, singing the title role of Verdi's "Aida" with the Opera Nacional, becoming the first colored American ever to have been starred by a major company of the world.

During the 1946-47 season, in addition to giving more than 40 recitals in leading United States cities, the soprano has appeared as soloist with 7 major American orchestras.

ELLABELLE DAVIS: Musical Success Story

Michigan Chronicle
3-1

By MARY BRAGGIOTTI
(Reprinted from The New York Post)

Ellabelle Davis is right in the midst of what are probably the most richly satisfying nine days of her career, to date. And her career has had far beyond the average share of satisfaction in the last few years, too. Detroit, Mich.

Between last Friday and next Saturday she is singing eight times with Dr. Serge Koussevitzky and the Boston Symphony Orchestra—an honor in itself. Koussevitzky has never given a soloist such a long, unbroken run. To make her cup run over, she is singing new music dedicated to her and commissioned especially for her by the League of Composers, which named her "the outstanding American singer of the year."

Lukas Foss, brilliant 24-year-old American composer and pianist with the Boston Symphony, wrote the music. He calls it a "Biblical solo cantata." In four movements, the 23-minute cantata for lyric soprano and orchestra has as its text four utterances of the Queen of Sheba, taken from the "Song of Songs" of the Old Testament.

A Sparkling Queen of Sheba
She Has Also Been An Aida

The singer on whom these honors are lavished (and she is returning the compliment by thrilling her audiences and inspiring rave reviews) is a dark-skinned young woman, as the Queen of Sheba should be, with long, sparkling eyes and a really ravishing smile that seems to encompass the whole world—not a mere kingdom. Sheba is the second dark beauty she has portrayed. The first was the heroine in "Aida" which she sang last summer in Mexico City's Palacio de Bellas Artes, with Ramon Vinay in the leading tenor role.

Miss Davis, breaking into the big, humorous smile, admits to three particular fancies: singing, sewing and nice clothes. It used to be the sewing that got her the nice clothes—she was adept at copying slick magazine fashions. Now it has to be the singing. The only time she has for needlework these days is on the train or plane between singing engagements, and she uses it to crochet squares for a bedspread. Sat. 6-14-47

Although she has worked hard for her success, Ellabelle Davis is by no means a Cinderella. The daughter of a grocery store owner, she was born and brought up in New Rochelle. She still thinks nostalgically of the daily penny's worth of candy her father used to give her—more whenever she went behind the counter and sold for all her mounting experience, she can still get the jitters before singing. They've worked well for her in her subsequent Town Hall recitals, in her two transcontinental tours (this season she has sung with seven major symphony orchestras, besides giving solo recitals) and in her many Latin-American appearances. And she hopes they'll stand by her throughout this week, including this evening and the afternoon of March 15, when she sings "The Queen Of Sheba" at Carnegie Hall.

Also a Queen of Swat—
In Ball Games With the Boys

She also likes to think of the baseball games in the streets of New Rochelle. She could outrun the fleetest boy and was quite a queen of swat, too. She regrets that she never learned to understand football because every Saturday, when the high school games were played, she was in New York taking a singing lesson.

Her father sang in the choir and her sister is a piano teacher—but her mother, she says, has never been able to carry a tune. Baby Ellabelle used to sing herself to sleep before she could talk. Just about as soon as she was able to express herself she said she wanted to be a singer. With her family's help, she started taking singing lessons during her high school years. After graduation she took a dressmaking course so she could finance her own vocal studies.

For a while she did—sewing in New Rochelle and New York. But the going was hard.

In 1941 came the lucky break. Ellabelle was recommended as a seamstress to Louise Crane, daughter of the late Winthrop Murray Crane, former governor of Massachusetts and twice U. S. Senator. It so happened that Miss Crane was interested in new musical talent, that she was running the Coffee Concerts at the Museum of Modern Art and that she became enchanted by her 'young seamstress' voice when she heard her singing "Depuis le Jour" one day over her sewing.

A Seamstress is Told
She'd Better Stop Sewing

"Miss Crane thought I should stop sewing," says the singer, "and since then she has been a very great help to me."

The first time Miss Davis was heard publicly in New York was in the 18th Century opera, "The Chaplet," at one of her sponsor's Coffee Concerts in 1941. She not only sang in it but also danced the minuet. Her first Town Hall concert was in the fall of 1942.

"Scared? Oh, my!" she remarks in retrospect. "That's when everybody shivers, I guess—at the first New York concert." Sat. 6-14-47

Miss Davis feels, however, that a good shiver before a concert or opera appearance does more good than harm. She's glad that, with

As to Marrying—
She's "Looking, Just Looking"

Miss Davis still lives in New Rochelle with her parents, next door to the house she was born in. She has no particular theories for or against career girls marrying, nor can she speak from experience.

"I'm looking," she says gaily, "just looking!"

She has a small but growing collection of African musical instruments at home but, between singing and language lessons, she's not there much to admire them. At home or on tour, she likes to go to bed early whenever possible and think about her songs. Also, she likes to get up late—except on occasional summer mornings, when she arises at six to play tennis before the heat of the day.

She finds that the best way to get music off her mind for relaxation is to read magazines, go to movies or play bridge. She enjoys milk and good food, including the Chinese. She learned to like wine in Mexico—starting with a party given for her at the U. S. Embassy after "Aida." Sat. 6-14-47

Ellabelle Davis is planning a European concert tour for the spring of 1948. But her aspirations extend even farther ahead than that.

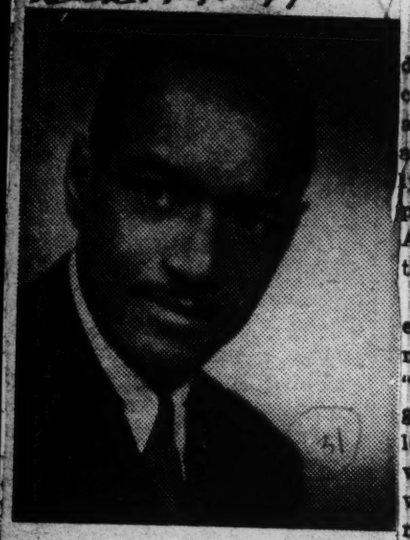
"I hope some day," she says earnestly, "to be able to help aspiring artists; that is, to do what Miss Crane did for me—and what Roland Hayes did, too. He helped me a lot. I want to do it because I know what it means. You can't start a career all by yourself."

31 1947

Dean Dixon

Youth Music By Dean Dixon At Academy

Sun. 8-10-47



Dean Dixon, who will conduct a series of children's concerts at the Brooklyn Academy of Music this season.

A special series of four concerts for young people, to be conducted by Dean Dixon, will be offered during the coming season by the Brooklyn Institute of Arts and Sciences at the Brooklyn Academy of Music. The concerts will be held on Saturday afternoons with Dixon conducting the American Youth Orchestra. The first performance will be held Nov. 29, with the others on Dec. 20, Jan. 24 and Feb. 14.

Each of the concerts will feature movements from symphonies and concertos as well as shorter works. Two of the concerts will include a full act from an opera while the other two will offer works from ballet and the dance in general. Sun 8-10-47

Dixon will act as commentator as well as conductor. In addition, opportunities will be offered for group participation on the part of the audience supplemented by such techniques as the use of questionnaires, "visual orchestration" and "catch-its".

Dean Dixon Sets Up New Concert Series

Courier, Pittsburgh, Pa.

Sat. 11-22-47

NEW YORK—Dean Dixon, conductor of the American Youth Orchestra, announced the continuation of a series of new educational concerts. Six concerts in the early part of last season were so popular and successful that the American Youth Orchetra decided to continue them. Sat. 11-22-47

Concerts for young people is an entirely new method in teaching music appreciation. Based on "audience participation," it aims to get each individual into a challenging learning situation, out of which greater knowledge about the who, what and why of symphonic music is forthcoming. The response to these techniques on the part of young people has been beyond all expectations.

DIXON'S INNOVATIONS

Among the various techniques used by Mr. Dixon, "Visual Orchestration," "Accumulative Counting," "Catch-Its," musical terms and symphonic analysis have been outstandingly successful. Representatives from various universities, music school and symphony orchestras have shown great interest in the musico-psychological aspects of these concerts and will be present to study the techniques and methods of Mr. Dixon has perfected.

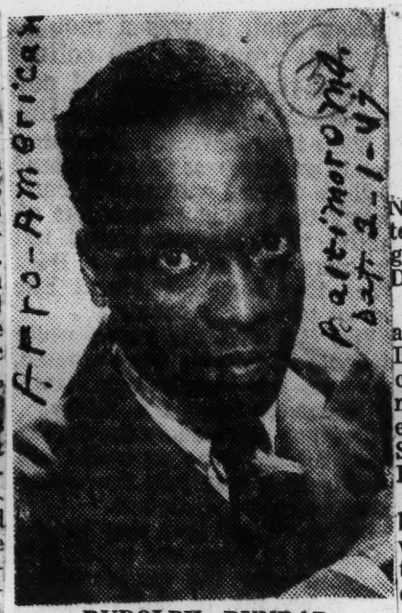
Brahm's Symphony No. 3, Movement No. 3 will be the main composition around which the first program will be built, following out Mr. Dixon's belief that children can appreciate the great masters, that you do not have to condescend to produce music especially for children. Several opera companies and a ballet school will participate in the audio-visual educational features of the American Youth Orchestra programs.

To Honor Rudolph Dunbar At Dinner

World (31) Memphis, Tenn.

NEW YORK—(ANP)—Rudolph Dunbar, noted composer-conductor, will be honored at a $7-a-person testimonial dinner in Hotel Diplomat here Friday evening, Jan. 10.

Dunbar, a 39-year-old British Guianan, rose to international fame as a conductor when he fronted the London Philharmonic orchestra in Royal Albert Hall, London, in 1942. Since then he has proceeded on to engagements in Paris and Berlin. His most recent appearance was with Leopold Stokowski's Los Angeles Philharmonic orchestra in Hollywood Bowl, last August 22. During the war years, he was front-line correspondent for the Associated Negro Press. Jan. 1-10-47



RUDOLPH DUNBAR

AFRO-American Baltimore Md. Dec. 4-1-47

'Open the Door, Her: After Burning Prete

By RALPH I

ATLANTA (AFRO Nation

Nationale in the fashionable theater des Champs-Elysees. He also gave two concerts at the Palais De La Mediterranee in Nice.

In relation to his development as a conductor and musician, Mr. Dunbar credited France as the country which offered him the most opportunities. A linguist of exceptional ability, he speaks Spanish, French, German, and English, fluently.

An eligible bachelor, Mr. Dunbar stated he had no fiancee, but would consider marrying a beautiful American colored girl if he could find one who would understand him as a musician.

CONDUCTOR'S LIFE PARALLELS ALGER'S:

Rudolph Dunbar Came Up Hard Way; Now Tops Field

The Afro-American - Baltimore Md. Dec. 2-1-47 (31)

WASHINGTON

"The success I have achieved through sacrifice and struggle is not for myself, but for all the colored people," declared Rudolph Dunbar, world renowned musician, last week, in Rankin Chapel, Howard University.

Addressing some 300 students and faculty members, the famous London, England, clarinetist, conductor, and journalist, stressed sacrifice and hard work as the key to success, pointing out that four years of college training is only the beginning. "It is only the foundation to climb to higher goals," he said.

The only colored person to wield a baton over the Berlin Philharmonic Orchestra, Mr. Dunbar attributed his success to the American people when he visited this country in 1938. "I was inspired, wherein lies the majority of my success. In the next 10 years, the race will make enormous strides," he declared. 2-1-47

Incidentally, Mr. Dunbar, who has studied in practically every famous music school in Europe, received his early training in American schools.

He was born in British Guiana in 1907. At 12, his father sent him to New York to study at the Institute of Musical Arts. There he majored in composition and clarinet playing.

Former War Correspondent

Attired in his olive drab war correspondent suit, and speaking rapidly with a decidedly British accent, Mr. Dunbar decried jealousy among musicians if success is to be attained.

In America since last summer, he has toured New York, Boston, Chicago, and the far west in concert appearances and lectures. While in California, critics spoke highly of his conducting the Hollywood Symphony Orchestra in Hollywood Bowl.

Mr. Dunbar will leave America on Feb. 6 for Europe, the scene of his triumphs. There he will again appear in the role of conductor.

Has Unquenchable Thirst

Since studying here in America many years ago, the story of Dunbar's struggle and sacrifice to reach the top has been parellel to stories by Horatio Alger. His ambition and quest for musical knowledge have been unquenchable.

Leaving America, he continued his studies at Paris, Leipzig, and ienna. In Vienna he studied conducting with the famous conductor, Felix Weingartner; in Paris he studied conducting with Philippe Gaubert, and composition with Paul Vidal, director of composition at the National Conservatory of Music; clarinet with Louis Cahuzoc, and journalism at the University of Paris.

His work, "Dance of the 21st Century," was heard in the United States for the first time in New York in 1938. The work depicted African jungle drum beats with their imperceptible transition into futuristic modern harmonies.

Conducted German Orchestra

Perhaps his greatest triumph came when he conducted the 65-year-old Berlin Philharmonic Orchestra in a concert of classical and American syncopation before some 3,500 Germans and Allied service men, performing the difficult "Pathetique" by Tschaikowsky.

Of this performance, Dr. Benedict, director of the Berlin Music Academy, said: "There wasn't another man in Germany who could conduct "Pathetique" as well as Dunbar."

Among other concerts in which he appeared were the Pasdeloup Symphony Orchestra at Salle Ga-

Courier-Journal
4-23-47-Wed.
Louisville, Ky.

Todd Duncan, the Negro baritone from Somerset, is the only native American invited to participate in the Edinburgh (Scotland) Music Festival this fall. He also has 30 concert dates in Europe.

Duncan Warmly Received in Europe

When the Scandinavian press hailed Todd Duncan as the "great est ambassador America has ever ent us" during his recent European tour, the baritone was deeply moved. In an interview here upon his return last week, he expressed deep gratitude for the reception Europe had given him.

"An artist over there is first of all a human being," he said, a broad smile on his face, "and nothing is expected of him, except a job well done. I found no discrimination of any kind. On the contrary. And although some of the travelling was not comfortable, and I could not always get the food I needed, I don't know when I have had a more deeply rewarding time." June 2-2-47

He appeared first at the Edinburgh Music Festival last Summer along with such artists as Bruno Walter, Lotte Lehmann and Sir Thomas Beecham. Such was his success that this coming year they will produce *Porgy and Bess* especially for him. The Princess Royal, who attended his recital asked to be introduced to him.

"You sing from here," she remarked indicating his heart, "and that's what counts."

Pgh. Newspaper
N.Y.

Sang 'Porgy' In Denmark

In Copenhagen the Royal Opera House performed *Porgy and Bess* with him, singing the title role in English and everyone else in the cast performing in Danish. The King and Queen who were present, went backstage to congratulate him and expressed the wish to hear him do Escamillo in *Carmen* for which he has been engaged next Fall.

In Oslo he met up with his old friend Anne Brown, who lives there now, and sat in the front row of his recital. In Stockholm he had to give three additional concerts. His first one was badly attended but the notices were so fabulous the managers decided to extend his engagement and sold out each successive appearance. Prague cancelled his recital due to "political reasons." Italy, France, and England, however, extended him such a welcome that he was reengaged for another tour there in 1948.

Todd Duncan, American baritone, who recently returned from an extended European tour.

June. 12-2-47

tunities too. As for *Porgy and Bess*, it is considered in Scandinavia a great work of art and the opera houses perform it just like *Tristan* or *Aida*. They were surprised to hear that the Metropolitan did not include it in its repertoire."

In France he met many of the great writers like Andre Gide and Jean Cocteau, and in England he hardly ever stopped in hotels because so many friends asked him to stay with them.

Opera in London Is Booming

31

"Opera in England" he said, "is booming. There are four oper companies going at the same tim in London and performing t packed houses. And there are eve more concerts than in New Yor if that is possible. In Paris it wa very difficult to get around due t the transportation strike and ye people walked miles to hear musi I enjoyed Gide's version of Kafka *The Trial* immensely, and hop some producer will bring it t Broadway soon. It is one of th strangest plays ever written. On has the constant impression of be ing part of a dream and I feel i is something really new in th theater".

Duncan has no time to rest, for he begins his American tour in Baltimore on Thursday and will work his way out to Arizona and Colorado. He will take time out, however, to go and see his son, who is in his first year at the Harvard Law School. And he will also get back to Washington to spend Christmas there with his wife.

Todd Duncan

Todd Duncan Scores In Repeat London Concert

Journal / Guide
Norfolk, Va.
31

By RUDOLPH DUNBAR

LONDON —(ANP)—Todd Duncan was heard again for the second time in a month at the Royal Albert Hall where he gave a recital accompanied by William Allen. This is in itself, a great achievement for a foreign artist.

Todd Duncan is today at his zenith. The canons of judgment are so feeble and fleeting that it would take years before the world come to recognize him as a baritone of the first excellence.

The grandeur and nobility of the whole range of his voice, and his technical and musical certainty are indeed rare among singers. The audience was animated over Todd Duncan's persuasive gifts as much as it was they were enthusiastic over his vocal art.

STRIKING ARRANGEMENTS

The Haitian folk song "Omimea" (from the tribes of Nago) arranged by Juegerhuber, and "Michieu Banjo" (Creole folk song) arranged by Nickerson of Howard University were of striking significance. It was sheer joy to have listened to the treatment of these two melodies.

June 12-13-47

Duncan un-clothed their primitive garb without losing the folk element, and dressed them up in an art form of noble rusticity. "Michieu Banjo" had captivated the audience to such an extent that Duncan was obliged to sing the song a second time.

The aria "Vision Fugitive" from Herodiade, by Massenet, which figured in the second half of the program, was at one time so hackneyed, and so frequently performed by people incapable of understanding its real significance, that nearly every music lover of taste preferred not to hear it.

Todd Duncan with his exquisite knowledge of moulding a phrase within the confines of his emotion, has given this aria a poignancy, a tragic depth, and a beauty that had been hidden from even those who knew it best.

EXCELLENT ACCOMPANIST

William Allen as an accompanist ranks among the best anywhere in the world. That unanimity which comes only from long collaboration of the finest artists gives to Duncan's performances a rightness, delicacy and lustre which silences criticism and defies praise.

Todd Duncan has given 33 concerts in Europe; 11 of which were in England. Duncan is softening the path for Negro artists who are aspiring to climb the tortuous slopes of progress.

The assemblage of distinguished American Negro artists in every field, who have been appearing in London recently, is un-precedented. They have left an indelible impression, and an artistic stronghold upon London which would withstand the ravages of time.

Courier
Pittsburgh Ed.
31
12-6-47

BACK FROM EUROPE—Todd Duncan, noted singer, arrives at New York after a fourteen-week tour of Europe, during which he sang before the King and Queen of Denmark at the Edinburgh Music Festival in Scotland, and in five other European countries. He cancelled a scheduled concert in Russian-dominated Czechoslavkia.—INP.

Lillian Evanti Caribbean Hit

Chicago Defender
Chicago, Ill.
31 Sat. 8-23-47

PORT-au-PRINCE, Haiti — (ANP) — Lillian Evanti, now on her fourth tour of Latin America and Caribbean countries, is being warmly received by music critics who hear her concerts. The "good-will ambassador of song" has been acclaimed in Cuba, Haiti, the Dominican republic, the Virgin islands, Puerto Rico, Trinidad, Venezuela, Brazil, Argentina and Mexico.

While in the Dominican republic, Mme. Evanti sang at the cathedral known to be the oldest church in this hemisphere. It was built about 1510 by Diego Colon, son of Christopher Columbus. In Puerto Rico, she appeared in a concert at the University of Puerto Rico. In the Virgin islands, she was entertained by Gov. and Mrs. William Hastie.

Her Haitian recital was described by the "Haiti Journal" as "a real triumph." "Le Soir" wote: "Lillian Evanti, the ambassador of song, is truly a great artist."

Mme. Evanti Triumphs in Port-Au-Prince Concert

3D
The AFro American
Baltimore, Md.

PORT AU PRINCE, Haiti—Mme. Lillian Evanti, American ambassador of song, making her fourth tour of Latin America, scored a real triumph on her recent appearance here at the Rex Theatre. Sat-8-16-47

She sang before a selected audience whose enthusiasm recalled the artist many times with spontaneous applause. Among those in the audience were Mme. Dumarsais Estime, first lady of Haiti, and U.S. Ambassador and Mrs. Harold Tittman.

The Haiti Journal said of her performance:

"Lillian Evanti, as gracious and elegant as one could wish, sang exquisitely with a voice supple and moving.

"Her accompanist, Georgiette Moliere, followed the voice of the seductive singer with understanding.

"Schubert, Mozart, Koechline Faure, Nickerson and Boatner were interpreted with a voice full of charm and ardor and admiration.

"She sang one of her own compositions, "High Flight" which evoked great admiration. 'L'Hiver by Koechline was sung with impeccable taste and artistry."

The artist has been acclaimed in Cuba, Dominican Republic, Puerto Rico, Venezuela, Trinidad, Brazil. Argentina and Mexico.

31 1947

Fellowship Quartet

Interracial Harmony

California Voice
Los 10-31-47 (31)

The Famed Fellowship Quartet of San Francisco, which will appear at the North Oakland Branch of the YMCA, Sunday, November 2, 1947, on the Board of Managers Program, one of the new features of the "Y". The group will appear in conjunction with Dr. Buell Gallagher who will speak on "Our Conflict with Russia." Dr. Marvin Poston is chairman of the affair. Ju. 10-31-47

World-Famed Fisk Jubilee Singers Here January 21

(31) World Memphis, Tenn.

For the first time in many years music lovers of Memphis will have opportunity to hear the world-famed Fisk Jubilee Singers when they fill a scheduled engagement here Tuesday evening, January 21, at Mason's Temple, 958 South 5th Street. The concert artists, sponsored locally by the Benevolent Social Service Club with Madam Florence Cole McCleave as director, has just completed a successful tour of South America, and Memphis has been included in their first serises of engagements in the States following their return home. Mrs. James A. Myers is director. Tues. 1-14-47

Direct successors of the original Fisk Jubilee Singers, to whom Jubilee Hall on the Fisk University campus stands as a lasting monument, the present group of singers have followed with unerring accuracy the musical tradition of their rich heritage. They will sing Negro Spirituals just as they were first sung by the original group of Fisk Jubilee Singers, asserted Madam McCleave, herself a prima donna and operatic singer in years past.

The present Fisk Jubilee Singers represent the third generation of Fisk Jubilee Singers. They come from all sections of the country, north, east, south and west. In its present form, the group represents the ardor and dreams of youth as well as the tranquility and understanding of maturity. One thing they all have in common is their hope for a better world, their belief that there can and must come peace, understanding, and love among the peoples of this earth.

To this end the Singers, masterly exponents not only of the Spiritual but of the songs of other peoples as well, superb interpreters of the art of songs of yesterday and today, are being brought to music lovers of both races here in Memphis. They represent the finest traditions of the Negro people, for they have "learned that freedom isn't to be won and then forgotten;" their prayer is that there be measured out "new liberties so none shall suffer for his father's color or the credo of his choice—that man unto his fellow man shall be a friend forever." (31) 1-25-47

Admission tickets are now on sale for $1.80, reserved; $1.20 General Admission; and $.60 for children. They can be obtained at the Memphis Urban League, 546 Beale Avenue; South Memphis Drug Store, 907 Florida; North Side Store, 1098 North Thomas; C.M.E. Center, 612 East Georgia; The Goodwill Service Center, 362 Beale Avenue; and Florsheim Shoe Store 71 South Main Street. Memphis, Tenn. Tues. 1-14-47

JUBILEE SINGERS' CONTRIBUTION CITED

Daily World (31) Atlanta, Ga.

NASHVILLE, Tenn.—Commemorating the 76th anniversary of the departure of the original Jubilee Singers from Fisk University, President Charles S. Johnson, principal speaker, reminded the student body that the efforts of those singers had become a tradition of the university, and called upon the students of today to transmit this tradition and reshape it so that it links with the future. The annual Jubilee Day ceremony was held in Fisk Memorial Chapel on Oct. 6.

After relating how the original Singers had toured the United States and Europe for four years and returned to Fisk with $150,000 by which means Jubilee Hall was constructed, Mrs. Helen Young Howard, Alumni Secretary, cited examples of prominent alumni who had carried their spirit of courage down through the years.

Tues. 10-21-47

In keeping with the yearly custom, the audience joined alumni all over the world in observing high noon with a moment of prayer in memoiry of the Singers. Miss Mary E. Spence, '78, daughter of the second principal of Fisk, read the scripture lesson. Telegrams of greetings from graduates and alumni groups throughout the country were read by Miss June Borders, senior student.

CULTURAL GIFT

Recalling that the original Jubilee Singers were either former slaves or the children of former slaves, Doctor Johnson noted, "They gave to the world one f the greatest of America's cultural gifts — the pure music of religious fervor and faith, unshackled by special musical tradition—the distillation of brooding centuries that had witnessed the struggle of Christianity to liberate the human heart. . .Across the way stands Jubilee Hall which they built with their voices." Tues.

Elaborating upon Juan Juarez's statement, "We must take from the past its fires, not its ashes," President Johnson challenged the students to embrace the courage of the Singers and to use their tradition as an instrument as well as a heritage in blazing the paths of new careers and mounting the unsurveyed heights of excellence among the commonplace. 10-21-47

The Jubilee Day celebration got underway Saturday, Oct. 6, with an outdoor dance on the tennis court. Following the Memorial Services Sunday morning in the university chapel, three bus loads of students toured the city and made a pilgrimage to the graves of the Singers.

JONES WILLOUGHBY SENSATIONAL SINGING "FIND"

Signs Artist-Management Contract with George MacLean

The Weekly Review Birmingham Ala.

Independent Press Service Photo

NEW YORK (IPS.)—Jones Willoughby, sensational new singing "find" who hails from St. Louis, Missouri, is shown (above) signing artist-managment contract with George MacLean of the singing duo Johnny and George. Sat. 1-11-47

MacLean, like Willoughby, is a great baritone himself (he once starred in Lew Leslie's "Blackbirds") is leaving no stone unturned in putting his charge in the spotlight.

Willoughby is a concert artist who possesses a brilliant voice, is young, good-looking and talented. N. Y. critics predict a bright future for him. At this early date a tour is being arranged for the Spring of 1947 when it is expected that the star will make a tour of Negro schools and colleges.

Johnson City, Tenn. Chronicle
May 18, 1947

FAMOUS NEGRO CONCERT GROUP COMING—Madam Mae Glover, nationally known radio and concert gospel singer and religious songwriter and her Braddock Harmonizers, spiritual and jubilee singers of Mutual Broadcasting Company, will be presented in a concert at the Friendship Baptist Church, Elmo street, near Belmont avenue, May 29 at 8:15 p. m. under auspices of the church. Madam Glover has been appearing over radio stations KGV, Pittsburgh, Pa., and WNBO, Washington, Pa., for the past 10 years. The Braddock Harmonizers have appeared four years on weekly radio programs over station WGV, Pittsburgh, Pa., through facilities of the Mutual Broadcasting Company. Tickets may be secured from the Rev. I. T. Mack, pastor of Friendship Church, or from Myron Ford.

hopes to foster new talent among Negroes. PM. 5-29-47

relieve racial tensions.

Tomorrow's concert, the Congress believes, will confirm its belief that these two young people are "ready to take their place in the musical life of America."

Miss Parker, who will sing tomorrow, won the Marian Anderson Scholarship Award of $1000 both in 1944 and 1945, and is currently studying at Curtis Institute. Allen Brown is a student of Mme. Olga Samaroff. Recently he was called to Gary, Indiana, when prejudice against Negro students was evidenced in the public schools of the city, and he went from school to school to perform in an effort to

Allen Brown

Louise Parker

Stadium Crowd Applauds Yearly Gershwin Concert

3-1-47 PM New York, N.Y.

Fri. 2-4-47

The Lewisohn Stadium's 16th annual all-Gershwin concert Monday evening was very much the same as the other 15 of the series. The conductor was Alexander Smallens, and the program included the three major instrumental works Gershwin produced during his all-too-brief career (the *Rhapsody in Blue, An American in Paris,* the Piano Concerto in F) and the five best-known excerpts from his opera, *Porgy and Bess.*

Hague

The audience numbered 18,300 —a bit under the capacity crowds of former seasons, but not enough to cause the Stadium's Mrs. G. any particular worry. The only novelty was the appearance of two newcomers among the soloists—the distinguished, Puerto Rican-born pianist Jesus Maria Sanroma, and the young American Negro soprano June McMechin. The third soloist, baritone Todd Duncan, has appeared before at these annual Stadium memorials to 20th-century America's favorite musical son.

Fri. 9-4-47

As it always has been for this listener, the best part of the evening was that given over to the magical and imperishable songs from *Porgy and Bess.* And in Miss McMechin the Stadium has a real find. Gifted with an uncommonly clear and naturally beautiful soprano, she uses it with considerable artistry. Her high notes in *Summer Time* were pure, sure and appealing; and she lent deep feeling and eloquence to *My Man's Gone Now.*

Mr. Duncan's firm, robust baritone and ingratiating manner of delivery were as welcome as ever in *It Ain't Necessarily So* and *I've Got Plenty of Nuttin';* and both singers did a superb job with the duet, *Bess You Is My Woman Now,* drawing whistles and cheers from the crowd that were not silenced until Mr. Smallens and the orchestra had launched into the opening measures of the *Rhapsody.*

Town Hall Debuts Sponsored By National Negro Congress

(3) New York, N.Y. PM

Two young people, both 22, will [illegible] the musical break of a lifetime tomorrow afternoon at Town Hall when they make their debuts under the sponsorship of the Cultural Division of the National Negro Congress. They are Louise Parker, contralto, and Allen Brown, pianist.

They were chosen for the Town Hall concert after competing with 150 musical artists in auditions conducted by the Congress to uncover Negro talent.

The Congres, believing that Negroes have an especially difficult time breaking down the racial barriers on the concert stage, has rented Town Hall for three concerts, each to be called *Open Hear-*

ing. Tomorrow afternoon's program is the first of three. The Congress

SCORE AT CARNEGIE HALL—Muriel Rahn, soprano; Edward Matthews, baritone; and Stanley Freeman, pianist, receive congratulations from Conductor David Broeckman after their recent performance with the 65-piece Carnegie Symphony Orchestra on Gershwin Night at the Carnegie "pops" concert, before a sell-out crowd of 3,000.

SNYC to Sponsor Alabama Girl at World Festival

Rose Marie Ellington, 19, Plays 10 Instruments; Student at Oberlin College

BIRMINGHAM, Ala.—Rose M. Ellington, Birmingham native and 19-year-old music student at Oberlin College, will travel to Prague, Czechoslovakia, this summer, to take part in the competition for musical performers at the World Youth Festival.

Miss Ellington will be part of the group representing the Southern Negro Youth Congress, which will travel with 500 other young people from the United States to the festival.

Plays 10 Instruments

Miss Ellington plays 10 instruments: the piano, organ, violin, chimes, vibraphone, trumpet, saxophone, clarinet, drum and bugle.

Early in her musical career, she appeared on the concert stage and has won many awards for her unusual gifts.

In 1945, she appeared in a contest sponsored by the Birmingham Conservatory of Music at Birmingham-Southern College.

Although the sponsors of the contest were not expecting colored to enter the contest, Miss Ellington's finished performance won her second prize in the competition.

Recipient of Awards

Placing high in her studies throughout her scholastic years, she was awarded a two-year scholarship to Talladega College. On the basis of her record at Talladega, she was awarded a scholarship at Oberlin, and during this year has been the recipient of a special award at Oberlin as a testimony to her achievements.

Miss Ellington has studied music under Prof. Marc D'Albert of New York; Mrs. Minnie Chambliss, president and founder of the Chambliss Music Study Club of Birmingham; Prof. Tourgee Dubose, formerly of the staff of Talladega College, now at Southern University; and Dr. Frank B. Shaw, president of the School of Music at Oberlin College.

Miss Ellington will be entered in the piano competition at the festival.

A Fine Musical Session With Four Negro Artists

By Murray Chase

The "Open Hearing" of four young Negro musicians presented by the Cultural Division of the National Negro Congress at Town Hall last Saturday afternoon was a highly rewarding experience, first, for the pleasure of listening to four gifted and extremely interesting young personalities, and in addition, for their confirmation of the sincere purpose of our growing musical artists in the face of the almost insurmountable difficulties of the profession.

Miss Penelope Johnson's performance of the **Violin Concerto** by Jules Conus had a touching tenderness and revealed competent technical equipment.

Salvador Tomas, baritone, displayed a robust voice and that quality of projection, of making music seem real, which is so important to any musical artist, especially to an operatic singer.

Miss Theresa Green's lovely appearance and personality, and her soprano voice of fine quality and range, made her singing of Mozart, Debussy and Gershwin unforgettably and beautiful.

George Walker's piano playing has an intelligent, warm quality.

Any one of these artists, it was felt, could have provided a whole program of great interest. And, in fact, they were all called back for encores.

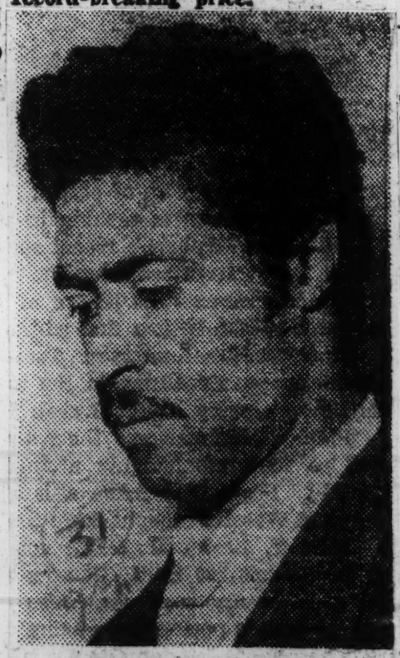
WELL RECEIVED

There were faults, to be sure. But these musicians need make no apologies for these faults, for they are the shortcomings of all beginning artists, and some who are quite a way past their "beginnings." These are shortcomings which can be corrected only by the combination of public hearing with continued study. And it is here that the work of the Cultural Division of the National Negro Congress enters the picture.

The Cultural Division has dedicated itself in this series of "Open Hearings" to the introduction of "outstanding Negro musicians who are ready to take their place in the musical life of America."

From the enthusiasm shown by the representative audience at this first concert of the projected series it is safe to predict that the Cultural Division will have wide support in its highly worth-while plan.

Lion Feuchtwanger's historical novel, 'Proud Destiny', will be published by The Viking Press in September. The novel is set in France during the American Revolution; Benjamin Franklin is one of the central characters, and others are Beaumarchais, Marie Antoinette, and Louis XVI. The motion picture rights to 'Proud Destiny' have been purchased by Enterprise Productions at a record-breaking price.



SALVADOR TOMAS

PIANIST, 14, PLAYS WITH BALTIMORE CITY ORCHESTRA

Baltimore,—(NNPA)—John F. M. Childs, Jr., a 14-year old pianist, appeared as soloist with the Baltimore City Orchestra and Chorus last Thursday night at the Douglas High School, under the auspices of the Department of Recreation and Parks.

After playing Liszt's "Hungarian Rhapsody," the youth admitted that he can "break down" and play boogie woogie.

The boy has been studying piano since he was 4 years of age. He wants to be pianist, composer and conductor. He has already composed a suite for piano and two arrangements for voice and piano—"Ave Maria" and "Thanks Be to God."

Two Great Grandmas Who Sing the Gospel

Emma Daniel and Mother Sally Jones will unlimber their guitar, tambourine and voices in *Spirituals at Midnight* at Town Hall Saturday.

Two gospel-singing great-grandmothers will make their debuts at Town Hall on Saturday at 11:30 p.m. in *Spirituals at Midnight*, second in People's Songs' Spring series of folk music programs.

The two ladies, who call themselves The Two Gospel Keys, are Mother Sally Jones who is 69 and has 19 children, 36 grandchildren and eight great-grandchildren, and Mrs. Emma Daniel who, though only a few years younger, has limited herself to three children, three grandchildren and three great-grandchildren. They've been singing "Bible" songs for the past 30 years—*Can't No Grave Hold My Body Down, I Don't Feel at Home in This World Any More, There's Trouble Down Yonder and I Don't Want to Be There.*

Mrs. Daniel plays steady, rhythmic guitar background to Mother Jones' wildly bouncing tambourine as they sing.

Plays Guitar In Church

"The first boy who came to see me, he played guitar and I learned to play from him," says Mother Jones who has been singing since she was 16. "Some folks think it's sinful to play a guitar in church, but since we been playing they like it."

During the war, while they were entertaining Negro soldiers in Army camps around Georgia, they improvised lyrics to an old spiritual:

Ration book, number one and number two,
Ration stamp, red, white and blue.

Go to the grocer or any of the joints,
Got to give the waiter so many points.
If you lost that book
You can't get no meat.
What a time . . .

White Boys Couldn't Come In

"When we were playing for the soldiers, we always felt sorry for the white boys because they weren't allowed to come in," Mother Jones says. "Those boys almost cried because we couldn't play for them and we was having so much fun."

Traveling around the South, they sang in the streets, for church congregations and at meetings. Then they came North to Philadelphia and in December, 1945, reached Harlem.

"People start to laugh when they see us walk out on the stage up at the Golden Gate hall," Mother Jones smiles. "But after we sing, they wouldn't let us stop. But I'd still rather sing in the streets. When people sit in a hall, nobody knows nobody. Out there on the street, everybody gathers around. Even up here in New York. Won't be a soul around and we stand under a light and start to sing. Pretty soon a lot of children come over and before you know it, everybody starts gathering around and you can't see nothing from nowhere. The mothers hold their babies on their shoulders so they can see. It's just like a camp meeting.

"That's one thing: If we can entertain our own people, then we can entertain anybody. Our people is rough to entertain."

Hurtado Plays His Family's Instrument

Marimbaist Celso Hurtado

Guatamala's Celso Hurtado, who will give a marimba recital at Carnegie Hall on Monday evening, is the end product of several generations of marimba development. The marimba was originally an African instrument called the Balafo by the natives. When the Conquistadors brought Negroes as slaves to Guatamala, the instrument was introduced to the Mayan Indians.

Not satisfied with the crudeness of the Balafo, the Mayans improved the single keyboard and called the result a marimba. Then along came Sebastian Hurtado, Celso's father, who added a double keyboard and other minor improvements.

Celso, who got his first engagement as a marimba player at the age of six playing bass parts with an Indian marimba band for 25c a day, had concert aspirations for the instrument and added a pedal to increase tone sweetness, volume and capabilities.

"It is like a new, unique instrument now," is Hurtado's current report on marimba developments, "embodying the mellowness of the violin and the adaptability of the piano."

At his concert on Monday, Hurtado will play Saint-Saens' *Dance Macabre* which, musicologists say, was originally written for marimba. Unable to find a player with enough technique to play his piece, the composer reportedly then made his own transcription for orchestra. Thus New York will now hear the composition in its original form.

Tifton (Ga.) Gazette
March 24, 1947

NOTED NEGRO SINGER AND ORCHESTRA HERE TONIGHT

The Tift County Industrial High school will present Victor Hugo Greene and his concert orchestra, tonight, in the industrial school auditorium. The concert will start at 8:30 o'clock. Admission prices are $1.25 for adults and 65c for students, with special seats reserved for white people.

Greene, probably the oustanding baritone of his race, is a star of stage, screen, and radio. His program will feature negro spirituals and work songs of his race. Emerson O. Bynes, principal of the school, states that this is the most outstanding program the school ever has offered.

One of the most beautiful voices we have ever heard is that of Jennie Rowland.

This Negro contralto's program at Town Hall last week was a succession of beautiful, rich sounds, which could have added up to more than they did.

Miss Rowland's program was varied enough to provide interest, but her interpretations were too limited to make the most of each of her songs.

However, her voice in itself made for highly pleasurable listening. It has the fine "edge" of a good soprano and rich strength throughout the whole range.

With this instrument at her disposal, we expect greater accomplishments from Miss Rowland.

Stokowski Hails Work By Young Negro Composer

CHICAGO.—Rejected and cast-off by most symphonic celebrities although he won a World's Fair prize in composition in 1940, Frank Gaskin Fields has finally won recognition in two of the highest-paid brackets of serious music composers.

Not only has Leopold Stokowski contracted to conduct Fields' latest composition, states an article in the Feb-ruary issue of Negro Digest, but the young pianist has also received an offer to compose background music for a film studio. Stokowsky says that Heritage, the Odyssey for the Blues in the Fields' piano arrangements of the Negro and blues themes in American music. Only small groups have been fortunate enough to hear Fields' piano arrangements of the theme, but it has been highly successful at every performance.

14, Pianist With Symphony Girl

NEW YORK—(ANP)—Blanche Henrietta Burton, 14-year-old pianist, a native of Philadelphia, was the piano soloist at the first of the regular series of young people's concerts last week at the Philharmonic-Symphony Society at Carnegie Hall, conducted by Rudolph Ganz. The pianist was heard in the first movement of the Mendelssohn Piano concerto in G minor.

Miss Burton is a pupil of Isabelle Vengervoa and earned a scholarship at the Curtis Institute of Music. She is one of the three winners of the auditions conducted February and March by the Young People's Concerts committee of the Philharmonic and Radio Station WQXR.

AMONG THOSE WORKING TONIGHT ON ONE OF SEASON'S BUSIEST SUNDAYS

The Times New York, N.Y. Jan. 5-12-41

Alton Taube

Alex North (left) rehearsing a group of singers, all of whom are in various Broadway musicals, for the first concert performance of his cantata, "Negro Mother." The score, with text by Langston Hughes, will be on the American-Soviet Music Society's program, "Songs of Two Lands" at the Town Hall. Two choruses from Prokofieff's new opera, "War and Peace," will also be premiered here.

New York Times 1-16-41

Conference Airs Problems Of Music Education in U.S.

Daily Worker

New York 1-19-41

By Murray Chase

A small but intensely interested group of musicians braved the elements to attend the conference held last Sunday afternoon by the Juilliard Graduate School Alumni Association. The subject was "the situation of music in America in the light of its high degree of centralization." The object of the meeting was "to endeavor to find workable solutions to the problem."

Dean Dixon, conductor of the American Youth Orchestra, who acted as chairman, opened the conference with the observation that "graduates of the highest musical institutions, such as Juilliard, should give back something in return for their education." He reminded the audience that the Alumni Association was formed so as "not to have those who come behind make the same mistakes we have perforce made."

Mus. 1-6-41

Dr. Douglas Moore, educator, composer and conductor, said, "All of us in the field of music deplore this centralization. Music has adopted the syndicate attitude." Dr. Moore observed that our music "culture" was imported by wealthy people and that their control of music has continued till today. He quoted the Metropolitan Opera as an example where, despite the decreasing subsidy by the rich and the increasing popular financial support, the choice of operas rests with the Metropolitan Board of Directors. He further remarked, "We must insist on democratic representation of artists and composers."

MUSIC SUBSIDIES

Horace Grenell, who was introduced as "the first president of the Alumni Association" and who is well-known as a conductor and president of the "Young Peoples' Record Club" spoke on the need for government subsidy to provide music for the people and jobs for musicians. He described a plan evolved by the Independent Committee of Musicians Local 802 for the establishment of an orchestra to play weekend concerts in the various boroughs of New York. He sketched a 52-week season, employing soloists and members of the Musicians Union.

The other platform speakers were Mme. Olga Samaroff, Dr. Howard Hanson and Robert Shaw. Discussion from the floor was participated in by Lawrence Tibbett, Ray Lev and Muriel Rahn, Herbert Haufrecht and others.

Miss Rahn, who is remembered as the creator of the title role in **Carmen Jones,** decried the Jimcrow practices of opera companies.

Mr. Tibbett suggested continuing the conference's work, a suggestion which led to the forming of a continuing committee.

Among the recommendations made to this committee were resolutions to reject and oppose racial or religious discrimination, to examine the improvement of musical

MURIEL RAHN

culture for "the people of our country, who, regardless of race, creed, color or sex are entitled to fuller participation in music than at present," and to empower the Alumni Association to invite other organizations and individuals to participate. A representative of the Curtis Alumni Association pledged the support of his organization.

The task which the association has set itself is tremendous. But its influence is broad and its supporters will be legion if the objectives are clarified and presented to the music-makers and the public.

EVERETT LEE

nalled out by servicemen for his efforts in bringing U. S. O. camp shows to camps, hospitals and service clubs. Among these were the Stage Door Canteen, Harlem Servicemen's Center, Fort Meade, St. Albans Hospital, Halleran Hospital and Kingsbridge Road Hospital.

Mr. Lee is a product of Cleveland Institute of Music and Juilliard School of Music. During the summer of 1946 he studied at the Berkshire Festival where he conducted symphonic and operatic scores. He is one of the conductors of the Dra-Mu Opera Company of Philadelphia and New York.

Music

Interracial Symphony Orchestra Established

Daily Worker New York Thurs. 1-23-47

Through the cooperation of Musicians' Union Local 802, has organized an interracial Symphony Orchestra, with the expressed purpose of giving more young musicians of this Broadway hit he later conprofessional calibre experience in ducted the show many times, thus performing symphonic repertoire. attracting the attention of Leonard

Mr. Lee, who is only 28 years old, Bernstein, composer of the score of first attracted attention and was **On the Town** who engaged him as hailed by music critics as a promising young American conductor worked with Mr. Bernstein as an when he took over the conductor's aton on a ten-minute notice and conducted the score of Carmen Jones. As assistant conductor of

Everett Lee, brilliant young conductor, conductor for this show. He later assistant conductor of the New York City Symphony.

During the war Mr. Lee was sig-

31 1947 General

Form Opera Group in Effort to Crack Racial Barriers

31 Courier

TRENTON, N. J.—A few years ago Walter Lewis, 36, was an important member of the Philadelphia Opera Company. During his active career he sang the leading roles in operas such as "Rigoletto," "Hansel and Gretel" and "Aida." Today, a well-known voice coach, he has among his pupils some of the most outstanding young colored artists in the operatic field. Under his guidance they are working hard with hearts and minds set towards breaking down the bars which have kept the race away from the mecca halls of the classics. Pittsburgh, Pa.

Not being a Negro himself, Lewis has never felt the discrimination experienced by those he's teaching in the world of opera. It's true that Paul Robeson and Marian Anderson, Roland Hayes and Dorothy Maynor have found little or no trouble appearing in concert stages at home and abroad, but he did think it rather strange that when "Emperor Jones" was presented at the Metropolitan Opera House in New York, Lawrence Tibbett did the title-role in "black-face." The logical choice for the role was Paul Robeson. He starred in the original play by Eugene O'Neill and was cheered by audiences and critics alike.

Sat. 11-29-47

BARRIERS STILL UP

Stranger still to Lewis is the glaring fact that all the other "greats" among the Negro singing artists have never appeared on the stages of the major opera houses in America.

Last year one every gifted singer came to him to study roles in the standard repertoire of opera singers. Reluctantly he told her of the difficulties ahead and the inevitable futility, the money needed to learn the roles, the cost of rehearsing large groups, and the virtual impossibility of appearing at any of the leading opera houses in this country. Sat. 11-29-47

FORMS GROUP

That night he thought about what could be done; a Negro opera company operating cooperatively, teaching the roles, rewriting parts, getting a rehearsal pianist, a place to rehearse, opera scores, staging and setting the operas on a small scale first and eventually playing to audiences not too close to the big cities, where opera rarely makes an appearance due to prohibitive costs. Courier

He spoke to his wife the next day, who happens to be a well-known concert pianist, and she immediately agreed to play for all rehearsals; then he called Mrs. Lucille Tryon, who had been associated with Negro music and musicians in the East and had done quite a bit of singing herself in concerts and churches. Pittsburgh Pa

All together they mapped out a plan to audition singers, and from that point on the going was much easier than expected. In only four months the opera, "The Marriage of Figaro," by Mozart, was prepared. Sat. 11-29-47

Rehearsals were given two nights each week, singers came from Newark, Princeton and Trenton. A committee from a local Negro businessmen's organization heard a rehearsal and agreed to sponsor the company's debut performance which will be unveiled in Trenton Sunday at the Lincoln School.

SINGERS AUDITIONED

Last week, the American Negro Opera Guild started on its second opera, Mozart's "The Magic Flute," and is auditioning new singers to add to the present roster. This performance will utilize the services of a large chorus and subsequently Mr. Lewis believes the "Guild" will have its own ballet and orchestra. 11-29-47

Auditions for leading roles and ensemble work may be made by writing to Lucille Tryon, 199 Rose Street, Trenton, N. J. In the opinion of various conductors who have heard some of the rehearsals of the "Guild," this augers well for the future of the Negro in opera.

"We Sing to Lift"

Thurs. New York N.Y.

Some of the Negro congregation began to murmur the words of the hymn the choir was singing. "How sweet it is to know Him, Jesus Christ divine." Slowly choir and congregation began to sway and clap and stomp to the rhythm. People in the audience jiggled and jounced up & down shoutin' "Oh Lord, tell a story!" A mother pushed [illegible] from her lap, crying "Oh Jesus, [illegible]!" The [illegible] primitive singing of its huge (203 voices) Echoes of Eden choir had been bringing in new members to Los Angeles' stuccoed St. Paul Baptist Church at the rate of 18 a day. It now takes five cops to control Sunday crowds that jam the street out in front to listen over a loudspeaker (and six nurses inside for worshipers who get too wrought-up). The choir's weekly radio program is [illegible] to 17 states. Two months ago Capitol Records began putting the choir on wax. Last week, the first two records, which include *Yield Not to Temptation* and *I'm So Glad Jesus Lifted Me*, were sellouts.

Black-robed Choirmaster J. Earle Hines* took over a straggly group of 60 voices a year and a half ago. He picked his new singers on the old religious credo that who sings well prays doubly. Says he: "I tell my folks they got to feel the spirit inside before they can sing it out. Spirituality covers up for voice."

Few of the singers, many of them housewives, can read music. They sing with none of the trickiness and polish of professional Negro groups like the Hall Johnson Choir. Sure-fire "lifter" at St. Paul is Hines's setting of the Lord's Prayer. The choir chants the first line in unison, adding more harmony with each new line. The screaming climax leaves the church shuddering. Says Hines: "We don't sing to entertain. We sing to lift."

* No kin to famed Jazz Pianist Earl ("Father") Hines.

Heard On Bastille Day Broadcast

Journal and Guide Norfolk, Va. Jan. 31

(Vivian Collier) soprano, chosen as featured soloist on the Bastille Day program which was shortwaved to France. Miss Collier (center) discusses the program with Jacques Ferrand, announcer of Station WNYC, before the broadcast. Left to right are Mr. Lehrer, Mr. Ferrand, Miss Collier. Sat 8-2-47

She was introduced as "an American concert artist who has lived and sung in France." The talented Miss Collier has been in the eyes of the public ever since she was unanimously acclaimed by New York critics following her Town Hall debut in 1942. One of the highlights of her career came when she was requested by the American Red Cross to concertize in Europe for Allied Military Personnel in 1945-46.

Dr. Dorsey Gets Second Doctorate

Journal & Guide Norfolk, Va. Sat. 7-15-47

DURHAM, N. C.—Dr. James E. Dorsey, head of the department of music at North Carolina College, received a second doctorate—the degree of doctor of philosophy—from the University of Pennsylvania at the convocation on June 18.

His dissertation, a four movement, folk choral symphony entitled, "American Vignette," scored for contralto solo, male chorus and symphony orchestra, was the first musical composition to be considered as a doctoral dissertation at the University of Pennsylvania. Musicology, aesthetics and history of music were other phases of his major study at Pennsylvania.

The degree of doctor of education was conferred on Dr. Dorsey in June of 1945 by Teachers College of Columbia University where he made a study of music and music education. 31 Jan.

OTHER DEGREES

Dr. Dorsey's work at the University of Pennsylvania earned for him the bachelor of music and the master of arts degrees in 1933 and 1935. An American-German Exchange Fellowship to the Staatsliches Akademie, Hochschule, Berlin was awarded him in 1934 from the University of Pennsylvania.

At Teachers College, where he began his work in the Summer of 1937, Dr. Dorsey was the first Negro elected to membership in the national musical fraternity, Phi Mu Alpha, Sinfonia and in 1944 at Columbia he was elected the first Negro president of a chapter of that fraternity during his two years of residence on General Education Board Fellowship. At this time he was also elected to membership in Phi Delta Kappa and Kappa Del-

ta Pi, national honorary educational societies.

LINCOLN GRADUATE

Dr. Dorsey's bachelor of arts degree was earned at Lincoln University in Pennsylvania where as a student he organized and directed various musical organizations which led to his appointment to the faculty of that school as director of music on the appointment to the head-ship of the department of music at North Carolina College in 1928. After a two-year leave of absence he accepted graduation in 1945. This summer Dr. Dorsey returns to Hampton Institute with and to direct the sixth annual Tidewater choral festival which he began in 1942.

Sat. 7-15-47

Dr. Dorsey is a concert baritone. He has received a com-

Auditions Reveal Wealth Of Negro Musical Talent

Daily Worker 8-31-1947

New York

By Paul Secon 8-21-47 Thurs

To unearth some of the untouched wealth of classical Negro musical talent, the music chapter of the National Negro Congress is hot at work preparing three Town Hall Concerts this season.

What is unusual and dramatic about the concerts is that each one will present a group of **unknown** Negro instrumentalists and vocalists. For the past week or so, in the hot, sticky August heat, a group of competent judges have sat and listened in the small front room on the second floor of the Metropolitan Music School on W. 88 St. to some hundred or more applicants for the Town Hall prize.

EXCERPTS FROM LETTERS

When the announcement was made recently in the press that auditions would be held applications literally poured into the Lexington Ave. headquarters of the Congress. Here are a few excerpts from some of the letters:

"As a young Negro musician, please accept my undying thanks for taking the time to help us. It is a hard vocation, and any help given fortifies our hopes and faith in our race."

Another went on, wistfully: "I am a ballet dancer. I have studied for some time, but nobody seems interested in a classical ballet dancer. Would it be possible to get an audition. After all, dancing is part of music."

Another added a bit of honesty: "I would like to have two applications. One for my sister, a singer (coloratura), and one for myself, a mediocre violinist."

The most touching of all came from a miner: "I have not been as fortunate as some of our great artists, having had to work hard all my life and not having the time or money to attend any of the music schools or conservatories. . . . It has been my ambition since coming to New York from the coal mines in Pennsylvania to some day sing in one of our great concert halls. Sincerely, George Marshall." 8-21-47 Thurs.

PRELIMINARY AUDITIONS

As the applications poured in, it became apparent that it would be impossible to hear all of the candidates on Sept. 9-10, as announced, so the preliminary auditions were set up. Leonard DePaur, Everett Lee and Marc D'Albert, among others, offered their services as judges, all of them known in high musical circles. And so the hundred or more applicants, the hundred or more Negroes who never thought of the possibility of auditioning for a Town Hall recital, came to be heard with hope in their eyes and warmth in their voice.

Many were selected for the final auditions, including Teresa Merritt, a young soprano: Vivian Scott, a 21-year-old Julliard student; Edgar Clark, a folk singer, with a highly stylized tenor voice; Lois Tolles, an assistant professor at Fisk University; a pianist, Alvis Tinnin; a tenor now singing in the hit Broadway show, Call Me Mister, and many others. These will be heard at final auditions on Sept. 9-10 with winners then appearing at Town Hall.

The others who were heard, and not considered good enough as yet for a Town Hall performance, were not just sloughed off. Many were told outright that they were on the wrong path, with the wrong teacher; others were considered good enough for Town Hall in just another year, so the judges asked them to re-appear for auditions after the first of the year. Again, certain of the talent who appeared are now going to try out for Curtis or Juillard through the help of the Congress, while the Metropolitan Music School offered part and whole scholarships to some who needed basic training immediately. 8-21-47 Thurs.

Even those who came down and sang popular songs were not turned away unaided, for auditions with certain night club managers are being arranged for. And as for the instrumentalists not good enough for the final auditions, they found good luck right in the audition room. For Everett Lee, one of the judges, a former violinist and conductor of Julliard School, is now in the process of forming a training orchestra in Harlem for the first time. It will be inter-racial in character, but serve as a starting place for many musicians who would have no other place to get experience.

UNPRECEDENTED THING

And so it has gone. The idea is a virile and captivating one. All those who wandered into the small room for just a short while to hear some of the singers or instrumentalists, came away with the vivid feeling that this was an unprecedented thing that should have been done years and years ago. 8-21-47 Thurs.

The stories of many of the talented people (many of them in their late forties and fifties, which was all the more dramatic, for they have concealed and kept their hopes to themselves for many years because of the lack of opportunity for Negroes in the field of music) were [illegible] stories. One chap was a grocery clerk, but he had been singing off and on for the past six years. He showed great natural ability, but he had three children and needed his job. His problem is the problem of many talented people, but his will is strong, and, with the help of organizations such as the National Negro Congress and others, who are determined to fight the prejudice in the art field, many new faces will spring up in the world of music, and take the place they so rightfully lay claim to.

Dorothy Maynor and Todd Duncan Victims of Discrimination

Afro American Baltimore Md 8-31

CARACAS, Venezuela — Public charges of racial discrimination have been lodged here against a Caracas hotel for denying accommodations to colored American artists. 9-27-47

Dorothy Maynor, distinguished soprano, was refused admittance to the Majestic Hotel, when she arrived here in early September for concerts here and in Maracaibo, the Venezuela Concert Association, revealed.

Local nwspapers taking up the issue, flayed the hotel management, claiming that the singer was denied accommodations because of her color.

Duncan Meets Rebuff

The publication also cited another instance where Todd Duncan, baritone and former star of "Porgy and Bess," of Washington, D.C. also failed to get a room at the hotel.

Duncan was successful in registering at the Hotel Waldorf.

The hotel management, according to the newspaper, said that Miss Maynor, who is accompanied by her husband, the Rev. Shelby Rooks, arrived in town ahead of schedule, and they had no rooms available.

Maynor Refuses "Token"

Following the newspaper lambasting, the management offered Miss Maynor accommodations, which she then refused to take, remaining where she had obtained shelter. Afro-American

Miss Maynor, who left for Haiti, is completing a concert tour of South American countries. In St. Thomas, V.I., she was feted at a reception given by the commissioner of finance, Louis Shilterbrandt, at the Bluebeard Castle Hotel.

Commissioner Shilterbrandt and Miss Maynor were classmates at Hampton Institute, Va.

Music Critics Praise Anne Gamble, Pianist

Charleston Pittsburgh Pa.

CHARLESTON, W. Va.—Music lovers of Charleston were delighted Sunday afternoon, Sept. 7, when Anne L. Gamble presented a piano recital sponsored by the First Baptist Church.

Included on her program for the afternoon were the following selections: three Bach chorale transcriptions—Awake, the Voice Commands; Jesus, Joy of Man's Desiring, and Jesus Christ, Son of God. The Mozart Rondo in D; Sonata in G Minor, Opus 22, by Schumann; Pavane by Ravel; Debussy's Reflections on the Water, and Prelude in A Minor; Etude in D Flat by Liszt; The Lady and the Nightingale, by Granados, and finally, the Chopin Polonaise in A flat. Sat 9-27-47

Bayard F. Ennis, music critic for The Charleston Gazette, comments on the recital as follows: "The pianism of Anne Gamble, Charlestonian, who was presented in recital yesterday at the Garnet Auditorium, has much to recommend it.

"The young woman has a well developed technique. Her left hand is equally efficient as her right. She can toss off trills and arpeggios with considerable elan, and her passage work in general is quite well defined. She can produce mellow, pure singing tone.

"It was in the works of the Romantic school that her interpretative abilities came to the fore. The fine Sonata in G minor, Opus 22, by Schumann, for instance, was played with genuine feeling. Miss Gamble dispatched the Liszt Etude in D flat and Chopin's Polonaise in A flat in highly skillful fashion. The latter coming at the close of the program provoked a storm of applause."

Miss Gamble, the daughter of Mrs. Nina Clinton Gamble, and the late Dr. H. F. Gamble, is a graduate of Fisk University, and of Oberlin College. She has had summer study in New York City with Ray Lev, distinguished concert pianist. At present she is associate professor of music at Talladega College, Talladega, Ala.

She is a member of the Alpha Kappa Alpha Sorority.

'Cause Massa's in the cold, cold ground."

The Advertiser thinks that Stephen Foster must have turned over in his grave at this desecration of two "beautiful songs of the Old South."

It doesn't seem important to us what Stephen Foster would think. It is more important what we think, and the majority of civilized Americans do not like to hear epithets on the air. 9-20-47 Sat

"The Old South" had a chance to adopt Stephen Foster during his lifetime, but he turned his back on them, and just before the outbreak of the Civil War, he went to New York where he spent his last years in poverty and obscurity and drunkenness.

Foster's music was primitive and limited. He set down and utilized for minstrel purposes tunes which he heard among slaves of the South.

In other words, Foster simply recorded our music. We probably sang it as Foster wrote it 100 years ago but this is a new day.

We like our words changed, and if Stephen Foster were alive today, he would undoubtedly approve the change, too.

FOSTER WOULD APPROVE

The Montgomery Advertiser is disturbed because it finds now that the word "d——y" is being omitted on radio broadcasts. afro-American 31 Aug

Here is what they hear over the air now:

"In the evening by the moonlight,
You could hear those 'people' singing."

And this:

"Down in the cornfield, hear that mournful sound,
All the 'people' are weeping

Baltimore, Md.

NOVELLA McGHEE, who recently filled Orchestra Hall in Chicago, has been highly lauded by critics for her highly trained voice and interpretations. A New York resident, the artist is a former Chicagoan. — ANP photo.

ATTENTION: ROBERT MERRILL

New Words for Offensive Song

(Last week John West of the RCA-Victor Divson, Camden, N.J., defended singer Robert Merrill's use of "d---y" in "Ole Man River." The offensive word was called to his attention by Carl Murphy, president of the AFRO-AMERICAN Newspapers, who pointed, out that racial epithets are out of date. The following article by Mr. Birche, director of the Baltimore Boys' Choir, was inspired by a story concerning the above incident.)

● By MEREDITH H. BIRCHE, Jr.

FOR MANY YEARS we have been insulted by the lyrics of "Ol' Man River" taken from "Showboat." (Lyrics by Oscar Hammerstein II, and music by Jerome Kern).

Because it has become an American classic, we hear it many times by many outstanding artists, most of whom have submitted suggested changes for the offensive epithet, "d—y."

Writer's Revision

Mr. Hammerstein himself, sensing the need for a change of the lyrics recently reissued the number to be used in "Till the Clouds Roll By" without the epithet. Here's the new version:

Colored folks work in the Mississippi
Colored folks work, while the white folks play

Sinatra's Version

Frank Sinatra features the following lines in his repertoire:

Here we all work on the Mississippi
Here we all work while the folks play.

Robeson's the Best

Paul Robeson has submitted the best lyrics to date which he features in concerts. These lyrics are also used by the Baltimore Boys' Choir, Inc., in their concert series:

There's an old man called the Mississippi
There's an old man I don't care to be
What does he care if the world's got trouble
What does he care if the world's not free

These suggestions were sent to the Fred Waring Group and were received graciously by Ennis Davis for Fred Waring.

These same suggestions may be sent to Robert Merrill, and other white artists who offend a large and important segment of the population.

THE NEGRO IN MUSIC

Problems He Has to Face In Getting a Start

By LEONARD BERNSTEIN

THERE'S a concert to be held on the afternoon of Nov. 11, at Town Hall, one that holds special interest for me. The Cultural Division of the National Negro Congress is presenting two unknown Negro artists for the first time, in what they aptly call an "Open Hearing."

I became interested in the problem of the Negro in music some years back, but at no time was it made more graphic for me than when I was auditioning musicians for the New York City Symphony three years ago. I must have heard about 400 musicians, but of this number only three were Negroes. To each of the three I listened eagerly, hoping they would meet the required standards; but in each case they failed. And I don't think it was a lack of talent, but something more serious, a lack of the opportunity for proper training.

I believe that the prejudice which exists against the Negro everywhere becomes a double-barreled load in the field of music. First of all there is the obvious type of discrimination which results in few good jobs for them; but to add to this there is the subtle type of oppression, the economic factor. The latter follows doggedly at the Negro artist's footsteps right from birth and in most cases prevents him from attaining any proficiency as an artist because of the lack of funds necessary to further his career. No matter how much talent he starts with, that talent in the hands of incompetent teachers is often twisted and warped and stunted until the growing artist can no longer be helped because too many bad faults have been inculcated. There are too many bad teachers, and the good ones are too expensive.

Jazz Preferred

There is a second aspect to this economic pressure which is even more obvious and active. The Negro discovers the reality of his situation at a very early stage in his development; and if his musical impulse is truly strong, he will naturally channel his talents in the direction of jazz and commercial music. It is a simple psychological principle: a human being will naturally seek the milieu in which he feels he can belong—i.e., be accepted.

Let's look at some statistics:

The total number of Negro musicians in the union is around 10,000. Of this number about 6,300 belong to about fifty-two Jim Crow locals. New York is not a Jim Crow local, but of about 2,500 musicians here only a few of them can earn enough from music to depend on it entirely for a livelihood.

There is not a single Negro musician employed in any of the major symphony orchestras, and that goes right down the list. There are no Negroes employed in the orchestras of the ballet or opera companies.

In the field of radio, at the last check-up, there were only four Negroes employed in the studios of the networks here in New York. (And of these four men, only one was on full time at CBS.)

There are no Negroes playing in any of the pit orchestras of the Broadway musicals. Exception: last season "Beggar's Holiday" (because Duke Ellington wrote the score) used five Negroes in the orchestra.

Record of Employment

In Hollywood the only Negro employed full time in the studios is not a playing musician but an arranger, Calvin Jackson.

And in opera, the Metropolitan has no Negroes. At the City Center Opera Company, Laszlo Halasz has tried to lower the barrier by using Camilla Williams in appropriate roles.

In the concert field, the economic barrier is an immediate and apparent explanation of the rarity of Negro debutantes.

What is to be done about it? Certainly there ought to be more and better qualified teaching throughout the country in schools, so that Negroes can take advantage of this; again, there should be more scholarships given them at such places as Juilliard, Curtis, Eastman, etc., and they should be heard when they are in the growing stage by someone who knows what to do with them, instead of having to wait until it is too late.

But there is an enormous prerequisite to all this. First, the greatest good would come from removing from their psyches the stigma which makes them turn away from serious musical study. This is a social, not a musical problem. And that is why everything we can do to fight discrimination—in any form or field—will ultimately work toward ameliorating the musical situation.

The Cultural Division of the National Negro Congress is doing its utmost. That organization held auditions this past summer, and from about 200 aspiring candidates picked thirty finalists who were heard by competent judges. The object was to find the best talent so that the Congress could put on three "Open Hearing" concerts this season at Town Hall. Six winners were chosen, but according to the judges who heard the remaining 200 or so, it was the same old story. Talent galore but bad training.

In any case, six winners were chosen and the two at Town Hall on Nov. 11 will be Louise Parker, contralto, and Allen Brown, pianist, both 22.

Lois Towles Debut As Pianist Praised By Large Audience

Before a packed audience at A. and I. State Auditorium, recently, Lois Towles, young pianist of Fisk University and Texarkana, Texas, made her Nashville debut with a surpassingly brilliant performance.

The program was one few women pianists would attempt. Beginning with two choral preludes, the selections demanded sustained power, and brilliance of execution. Called back before the intermission, Miss Towles responded to persistent applause with De Falla's "Fire Dance."

Debussy's "La Plus que Lente" brought out great delicacy of touch and a thistle down lightness of technique. It was in this number that her ability to interpret music in measured perfection was best displayed. This interpretative ability, as well as her pronounced virtousity, that will send this girl to the ranks of great artists, critics here agreed.

She does not rest content with a general interpretation or feeling for the entire movement, but analyzes her phrasing as an actor would speak her lines, yet never breaking or destroying the musical explanation of the whole.

In her stage appearance, the young woman who in her early twenties plays like a master, is poised and graceful. Her position at the piano dignified, restrained and free from arty mannerisms. Overwhelmed Nashville music lovers and critics predict that she will some day bring to the piano what Marian Anderson has brought to singing.

Miss Towles is working toward a doctorate in music at Julliard in New York. She recently received her Masters Degree from Iowa State University, and did additional study last summer under Sascha Gorodonitski, famous Russian Concert pianist.

After the concert the faculty and students of Tennessee A. an I. State College and other music lovers of Nashville, were entertained at a very elaborate formal reception given in honor of Miss Towles at the home of President and Mrs. Walter S. Davis.

Negroes Easily Qualify For Met Opera Roles as Exclusion Act Is Bared

Pittsburgh, Pa. Courier
Sat. 4-26-47

31

By GEORGE F. BROWN,
Courier Staff Writer

Grand Opera has long been the ambition of most singers who study in the higher echelons of music. And to appear on the stage of the Metropolitan Opera Company in New York is to reach the millenium. Negroes cherish this ambition as strongly as any other nationality group but the stage door is firmly barred against them as artists. This is hardly in keeping with music's boast that art knows no color boundary.

Last year Ella Belle Davis sang the role of "Aida" in Mexico City, the first time that a colored performer had sang this role in a recognized opera company in the Western Hemisphere. Todd Duncan sang in "Pagliacchi," but it was not at the Metropolitan Opera. Why?

WIN CRITICS' ACCLAIM

If Negroes were not qualified to sing in the Metropolitan Opera House there would be no hue and cry against their exclusion. But even officials of the company must be aware of the magnificent voices of Paul Robeson, Marion Anderson and Carol Brice, to name a few. The world's leading critics and impresarios have bowed at the shrine of these artists. Anderson left DeLuis speechless. Robeson's basso has reverberated throughout the world. Brice is the current darling of the musical firmament. What are their drawbacks?

Do certain artists of European descent, many of whom escaped the tyrant's boot in France, Russia, Germany, Italy and other continental countries, object to singing with Negroes? Are the current Met stars afraid of being overshadowed? Great artists can hold their own in any company.

The public, that vast exploited body who pays and pays, is being cheated when America's greatest voices are not permitted to be raised in song in America's greatest music temple. It is pure logic that if music lover from coast-to-coast will pay good money to hear these artists in concerts, they will pay to hear them in grand opera. What magic would stir the memories of ages if Negro artists were permitted to sing in the Metropolitan Opera House!

CAN DROP BAN

If organized baseball can alter its unwritten law and admit Negroes, so can the Metropolitan with even less fanfare. Everyone throughout the world recognizes the prestige of the Metropolitan Opera Company. By wiping out its exclusion act the Metropolitan can attain the intrinsic greatness that goes with anything that is open and free to all peoples in a democracy. The artists would be inspired as would the audiences.

Public opinion can change the Metropolitan's policy. If the people lose their awe of the Met and demand that the company open its doors to Negroes as well as other nationalities, the Met would accede to their wishes.

If the people want the Robesons, Andersons, Brices, Maynors and other promising Negroes to sing in the Metropolitan, they will raise their voices to the ramparts and make themselves heard. Wires and letters to the Metropolitan Opera Company in New York will get results. Sat. 4-26-47

When the Metropolitan in New York removes its barriers, then other cities featuring grand opera will follow suit. The people throughout the United States can break their silence and bring this taboo subject into the open. There must be a constant hammering at the sencibilities of the officials of the Metropolitan.

Another blow for democracy will be struck when the Metropolitan lets down its bars. It's your fight!

First Race Artist Slated On Chicago U. Concert Series

Chicago Defender
Chicago, Ill. Sat. 8-9-47

Joseph James, concert baritone, who sings on the University of Chicago's Chamber Music Series Aug. 13, is the first Negro artist to appear on one of that university's subscription concerts.

After his concert debut in Boston, James went west to sign with the Hall Johnson group, recording music for Warner Brother's film version of "Green Pastures" and for the folk play "Run Little Chillun." He played the role of Jake in the Pacific coast version of "Porgy and Bess" and the Pooh Bah in the swing version of the "Mikado." He had a regular evening broadcast for two years over the west coast's blue network, writing his own scripts to explain the music. Sat 8-9-47

James recently received three high musical honors: an honorary degree of bachelor of music from San Francisco State College, the official sponsorship of the Gainsborough Music Foundation, one of music's most coveted awards, and a Julius Rosenwald fellowship.

His accompanist is his wife, Alberta Mayo James, well known pianist.

Music

31

Gifted Negro Artists in Town Hall Debut

By Murray Chase Daily Worker New York, N.Y.

Dr. Fabien Sevitzsky, conductor of the Indianapolis Symphony Orchestra, is having a hard time finding instrumentalists to fill openings in his Indianapolis Symphony Orchestra, according to a short article on the music page of last Sunday's Times. Thur. 5-29-47

On the same page, just two columns from this news, is a quotation from the letter of Vivian L. Cadden, executive secretary of the cultural division of the National Negro Congress, in which she writes:

"We are accustomed to thinking **of the field of music as one in which prejudice is almost completely absent. But the fact remains that the number of Negroes in the symphony orchestras of the country can be counted on the fingers of one hand and that there are no Negroes whatsoever in the major opera organizations."**

We should like to pass this tip on to Dr. Sevitzky, who could solve this problem by communicating with the cultural division or perhaps directly with the unions and music schools for help in filling his vacancies, for it is an unfortunate fact that even those Negroes who have achieved proficiency do not bother to audition for symphony orchestras because they believe it would be futile. Thur. 5-29-47

SERIES OF CONCERTS

With the aim of encouraging young Negro talent to continue their studies in serious music and demonstrating to the music world that there are many gifted young Negro musicians who are ready to take their place in our musical life, the cultural division is sponsoring a series of concerts to begin this Saturday afternoon at 5:30 with a Town Hall presentation of four young artists who were recommended for this appearance by the faculties of the Curtis and Juilliard Schools.

When we 'phoned the cultural division for some information about the four artists we were told the following by Miss Cadden:

George Walker is a 21-year-old pianist and composer of Washington, who began his musical studies when he was five and graduated from Oberlin Conservatory at 18.

He completed his studies in piano with Serkin and in composition with Scalero, on a scholarship at Curtis Institute, and on graduation won the Philadelphia Youth Auditions which led to a performance with the Philadelphia Orchestra under Ormandy. His Town Hall debut was sponsored by Ephraim Zimbalist, the director of Curtis Institute. His compositions have been heard in major performances.

Penelope Johnson, violinist, of Columbus, Ohio, was trained in the Juilliard School and is now studying at the David Mannes School. She has played under Koussevitzky at Tanglewood. Thur. 5-29-47

Salvador Tomas, baritone, comes from New Orleans, and is now studying at Juilliard, under the G. I. Bill. While overseas in the army, he made use of an opportunity to study dramatics at Trinity College in London. He is preparing for opera and this is his first major public appearance.

Theresa Green, soprano, comes from Baltimore and is studying with Schor and Freshl at Curtis.

Miss Cadden further told of an incident to illustrate the problems of the Negro musician. She asked Salvador Tomas what he intended to do after he completed his studies at the Juilliard School under the G. I. Bill of Rights. In his answer, Tomas said he would "resume travel again to Europe and elsewhere for continued study and performance." "Why Europe and elsewhere?" remarks Miss Cadden. "Because Mr. Tomas is a realistic young man."

Pictures Inc.

MAORI SINGERS
More laughs than warring.

Down Under Robeson

The Maori of New Zealand have produced great singing, but never a great singer. Their ancient love songs are still sung at tribal gatherings. Their traditional war dance (*haka*) is now used by New Zealand Rugby teams—and modern Maoris sometimes play it for laughs (*see cut*).

Last week came word from New Zealand that Maori musicality has at last produced a likely concert singer. Ini Te Wiata, 34, a logger with a resonant bass, has made such a hit with his countrymen (and with thousands of U.S. Marines in wartime New Zealand) that New Zealand's Labor government decided to do something for him. This week he will board ship for three years at London's Trinity College of Music, a $10,000 musical education at Government expense. New Zealanders, who suspect they have found a native Paul Robeson, do not intend to let his sweetness be wasted on the native bush.

GERSHWIN'S MUSIC ATTRACTS THRONG

18,300 Turn Out for Annual Stadium Concert—Sanroma Is the Piano Soloist

George Gershwin remains a very popular composer, but last night's audience at the Lewisohn Stadium indicates that perhaps the frenzy for his works has begun to wane.

For the first time in eight years the annual Gershwin Night throng fell below 19,000.

The official count was 18,300. That is a large audience in any ticket-taker's language, and no one was worried about the situation. Indeed, officials were relieved not to have people almost battling to get in. And the enthusiasm proved that, even though the program remains virtually unchanged year after year, it still is likely to go on attracting crowds for many summers to come.

Jesus Maria Sanroma was the piano soloist. There were some who argued that the absence of the perennial favorite, Oscar Levant, accounted for the reduced crowd. But this hardly held, for even though Mr. Sanroma is not a movie star and radio wit, he is a brilliant and well-known pianist, and when he followed Mr. Levant in 1943 there was no falling off in attendance.

The reason the program remains so constant is that Gershwin hardly wrote more than enough concert music for one program. This year, however, there was one change from the last three summers. The selections from "Porgy and Bess" were sung instead of being presented in the orchestral transcription by Robert Russell Bennett.

The singers were Todd Duncan, the original Porgy, who has often sung on these occasions, and a newcomer, June McMechin, a soprano from Hannibal, Mo., who was discovered by Mr. Duncan while he was instructing at Howard University in Washington, D. C.

The young soprano made an immediately favorable impression. She does not yet sing with the same variety of expression as Mr. Duncan and a few of her notes had an edge to them, but she has a voice of brilliance and power that is easy flowing, even through its registers and capable of being shaded with feeling.

Her other selection was "Summer Time," and she joined with Mr. Duncan in the duet, "Bess, You Is My Woman Now." Alone the baritone sang "It Ain't Necessarily So" and "I've Got Plenty of Nuttin'." He was in fine voice and sang with such infectious good humor that that latter had to be repeated.

The orchestral selections were "Strike Up the Band," "An American in Paris" and the Cuban Overture. The works Mr. Sanroma played with the orchestra were the Concerto in F and the Rhapsody in Blue. He played them with plenty of virtuosity and style. Alexander Smallens, who has conducted all the previous Gershwin Nights, led the orchestra in a ...vely fashion.

R. P.

Negro lawyer handles incorporation of two white Coast firms

BERKELEY—Two Coast firms hired a young Negro lawyer this week to handle the incorporation of their businesses. The Negro is Thomas L. Berkeley, former Fullerton junior college star athlete. Berkeley flew to Reno, Nav. to complete the incorporation of the Mendocino Timber Co., a $500,000 lumber business. He also handled the incorporation of the Round Valley Lumber co., which is constructing a $100,000 plan for the milling of wood.

W. C. Handy Thrills Crowd With Immortal "Saint Louis Blues"

CHICAGO (ANP)—Again W. C. Handy's golden trumpet, pouring out the melodious "St. Louis Blues" tune, rocked Comiskey park here Friday evening during the eighth annual American Music festival, sponsored by the Chicago Defender charities.

That he was the star of the evening can hardly challenge. The reaction of 20,000 paying customers to his first notes was "um, um, um" and "oh, oh, oh," then deafening applause. He received a similar audience reaction at the finish.

Later on, the 74-year-old partly-blind composer had the opportunity to be entertained by a rendition of his famous number. When attractive Olivette Miller, the nation's foremost swing harpist, swung into the familiar "St. Louis Blues," Handy joined the customers in the rocking. Expressing delight, he said:

"Honey, I can't see you, but I can hear you."

A corps of spirited majorettes led Omar and his Knights of Pythias band down the field to start the scintillating program. They were followed by numbers by Earl "Father" Hines and his 24 groovy boys, a 500-voice massed church choir, representing choral groups from local churches, under the direction of J. Wesley Jones and Prof. Thomas A. Dorsey; Chicago University's interracial choir, and the presentation of the father of the blues," W. C. Handy.

The audience also appreciated the songs of Pruth McFarlin,, radio and concert tenor; Kenneth Spencer, basso, and Gladys M. Keys, coloratura soprano in the 1944 "Search for Talent" contest. The Harmonicats substituted for Pearl aBiley, who was detained at the last moment. The audience reared to their "Peg O' My Heart."

Prizes were awarded to this year's talent winners, namely Joseph E. Wilkins, Detroit, a lyric tenor, $150 first prize; Zolla Emory McCullough, a Chicago lyric soprano, $100 second prize, and Mary Leontyne Price, a Cincinnati messo-soprana, $75 third prize.

Three selections were rendered by a trio from the Metropolitan Opera association. Dorothy Dennegan, Chicago's own boogie-woogie queen, sent the 20000 customers merrily home as he played her choice numbers from the center of the field.

Brilliant Negro Musicians Enrolled At Berkshire

By Gladys P. Graham

LENOX, Mass.—(ANP)—One of the largest and most brilliant group of Negro students since its inception in 1936 are enrolled at the Berkshire Music Center for the six-week summer session here. The school is under the direction of Serge Koussevitsky, Aaron Copland, assistant director, and Stanley Chapple, dean.

Called Tangelwood home of the Berkshire festival, the estate is situated on 210 acres extending from West Street, Lenox, to the shore of Lake Mahkeenac, Stockbridge. The five departments of the music center which was initiated by Dr. Koussevitsky, are orchestral conducting, choral conducting, orchestral playing which includes also chamber music, composition, opera, choral singing and orchestral playing.

There are 425 students of whom eight are Negroes.

Adele Addison, soprano from Springfield, Mass., is a graduate of the Westminister Choir college of Princeton, N. J., and is studying on the $400 John Hancock prize, the only Negro in the opera department. Miss Addison has already distinguished herself by her superb singing of excerpts from Don Giovanni's opera in the role of Zerlina. She is a student at the school under Goldovsky.

Kermit Moore, cellist, is from Akron, O., and has studied at the Cleveland institute and is a member of the Cleveland Philharmonic. Mr. Moore is concertized as a cellist and holds several scholarships. The student of Jean Bedetti played the Saint Saens cello concerto with the advanced orchestra here this week.

Also in the advanced orchestra class is Penelope Johnson, internationally known violinist of New York who is enrolled for her second year on a scholarship. Miss Johnson is a member of the David Mannes orchestra and a pupil of Vera Fonaroff. Studying under the GI Bill of Rights is Ernest W. Simms, oboeist, a graduate of Tuskegee.

Kenneth M. Burke, timpanist, from Boston, is a graduate of Tufts college with a degree in engineering. He spent three years in the navy as ensign and conducted the Naval ROTC band of his alma ...

Johnson, pianist-con... college, is a member of the com... position class and is slated to sing ... holds her degree fro... Hor... in the Festival chorus under Rob... ...hers college and ... ert Shaw. ...ity as well as her m...

MARION KERBY SINGS SPIRITUALS PROGRAM

Marion Kerby, who in the late Twenties established a form of entertainment known as "Negro exaltations," and thus was a pioneer in the singing of spirituals, gave a performance of these "exaltations" yesterday afternoon at Times Hall. A large audience, including many folk of the theatre, gave enthusiastic expression to its enjoyment of the entertainment.

Miss Kerby's voice is well adapted to the Negro songs and her characterizations are based on long experience of the best kind—she assisted the late Cecilia Loftus on a tour of this country in the great mimic's program of "characterizations."

Miss Kerby sang the curious and heartsome songs well yesterday, and Raymond McFeeters deserves praise for the piano accompaniments, which set off the singing to advantage.

Miss Kerby still "pretties" up the spirituals a little, gives each a long spoken introduction which would be tiresome if she were not so good an actress and elocutionist.

Her selections also are made rather with an eye to amusing the "popular" type audience that used to be found at Keith's vaudeville houses, than with the aim of finding and presenting the really best Negro folk music.

In this day of Marion Anderson, Roland Hayes, Richard Dyer-Bennet and Tom Scott, who present the songs as they are and not "dressed up," Miss Kerby's manner seems a little dated. But the singing itself and the characterizations make up a delightful "hour with Marion Kerby." R. L.

Negro, White Students Win Music Grants

COLORADO SPRINGS, Colo.—(ANP)—Two music students of Colorado College, one white and one Negro, received the first scholarship awards of the Cooper Foundation, which operates the Ute, Trail and Tompkins Theaters here.

Checks for $500 each were presented to Miss Virginia Paris, Los Angeles, and Erwin Windward, Milwaukee, Wis., white, by Ivan Hoig, city manager for the foundation, in the presence of Miss Carol Traux, executive director of Colorado College's music department.

Providing scholarships to Colorado College students is in line with the foundation's policy of spending money in the state in which it is earned, said Hoig.

$1,750 Voice—Bernice Cecil Peterson, Los Angeles singer, who placed second in the 1947 Atwater Kent Auditions for young amateur vocalists, is congratulated by Nelson Eddy, of the screen and opera. Mr. Eddy was a judge in the contest. Miss Peterson received $1,750 as her prize, and, along with the two top male winners, and Ligia Armijo, who won first prize in the women's division, was heard on a half-hour ABC broadcast.

Atwater Kent Auditions

Amateur Singer Wins 2nd Place and $1,750

LOS ANGELES—Bernice Cecile Peterson, 26, of 972 East Fifty-seventh Street, placed second among winners of the 1947 Atwater Kent Auditions for young amateur singers, winning a $1,750 prize in the women's division of the contest finals, held at the University of California at Los Angeles, May 17-18.

Grand prize winners were Ligia Armijo, 25, petite Costa Rican beauty now living at 3111 Mont Clair Street, Los Angeles, and Theodore Uppman, 27, of 262 Kingsley Avenue, Palo Alto. They received $2000 each.

Other female winners were Katherine Hilgenburg, 26, of 6143 King Avenue, Maywood, Calif., third; Jeanne Turpin Determann, 27, of 12516 Pacific Avenue, Mar Vista, Calif., fourth; Dorothy Montague, 26, of 453 South Gramercy Place, Los Angeles, fifth. Their prizes were $1500, $1200 and $1000, respectively.

Finals winners in the men's division, in addition to Uppman, were Alexander Serbaroli, 26, of 11585 Acama Street, North Hollywood, Calif., second; James K. Chapman, 25, of 1728 West Eigthy-second Street, Los Angeles, third; Ferdinand Hilt, 27, 305 South Avenue 55, Highland Park, Calif., fourth, and Kenneth C. Seim, 20, of 420 East Eightieth Street, Los Angeles, fifth.

Miss Peterson, a native Angeleno, has been working as a seamstress in a Los Angeles merchantile establishment to pay for her voice and piano lessons. A soprano, she sang "Divinites du Styx," from "Alceste," by Gluck.

"I am particularly pleased that Miss Peterson, a member of the Negro race, was among the winners of the Auditions," said Atwater Kent, retired industrialist whose philanthropic foundation sponsors the non-profit contest. "She won on the merit of her voice alone, of course, but her success serves to point up the fact that talent and culture are not restricted to any race or creed."

PIANIST EN ROUTE TO PARIS—George Walker, sensational Washington pianist, leaves for Paris on June 21 to study repertoire with Robert Casadesus, distinguished French pianist, at the American Arts School in Fontainbleau. Walker, a product at Aberlin Conservatory of Music and Curtis Institute of Philadelphia, is the first Negro instrumentalist to play with the Philadelphia and Baltimore orchestra. He is slated to return from France some time in September.—(ANP)

4 NEGRO MUSICIANS HEARD AT TOWN HALL

Four talented young Negro musicians were presented late yesterday afternoon at Town Hall by the National Negro Congress. The event was called an "Open Hearing" and it was the first of a series of such joint recitals that is to be sponsored by the music chapter of the congress's newly formed cultural division.

The four musicians who appeared yesterday were all suffering from an understandable stage fright and it will take time for them to develop into concert personalities. But even though they were confined to a single group apiece, each proved to be well trained, serious and musical.

Penelope Johnson, violinist, who played the Conus Concerto, was the first on the list. Her tone was a bit thin and sometimes it was scratchy when speed was required, but the slower sections were invariably songful and expressive, and there was respect and understanding for the music.

Salvador Tomas, baritone, was the second artist. His voice still needs greater flexibility, but it is fresh, resonant, pleasant in quality and easily shaded by emotion. He sang "E Sogno" from Verdi's "Falstaff" and two Mozart arias.

Theresa Green, a soprano, was next heard. In another Mozart aria, the "Air de Lia" from Debussy's "Enfant Prodigue," and Gershwin's "My Man's Gone" she showed that she, too, has a fine, natural, even voice of good quality. She needs to develop a surer sense of style, but her interprtatieons were sympathetic and attractive.

The final artist was George Walker, pianist, who has already won the Philadelphia Youth Auditions and appeared as soloist with the Philadelphia Orchestra. His selections were Beethoven's Thirty-Variations in C minor and a Prokofieff Toccata. They were technically secure and intelligently worked out, but the Chopin encore indicated that with more scope he would give a less dry impression. R. P.

11 of U.S.'s 23 Greatest Pianists in Age Group 17-25

Afro-American Baltimore, Md.

Clifford Priester, Who Will Compete Against 23 Finalists in the Rachmaninoff Scholarship Fund Contest Has Been Studying Music Only Five Years.

Baltimore, Md. Sat. 2-22-47

Clifford Priester prepares to take part in the Rachmaninoff Scholarship Fund contest, which offers a two-year tour of Russia and America.

PHILADELPHIA

By J. W. WOODS

Twenty-two-year-old Clifford Priester, whose mere five years of formal piano instruction were enough to put him in the finals of the Rachmaninoff Scholarship Fund contest, is home again, "just loafing and teaching." Afro-American

Priester is not the shy young prodigy you read about, nor is he the overbearing genius type; but he can run off a slew of words almost as fast and fascinatingly as he interprets a Mozart concerto.

A New Yorker by adoption, he was born here in the Hahnemann Hospital. But (with all due respect to our town's claim to being a big city) the young pianist has picked up an engaging cosmopolitan air. He was graduate from Boys' High in two years at NYU.

Started in 1942

Just five years ago, he began taking piano lessons. His first important teacher, with whom he still studies, was the famous Hans Barth, whose music studio is in New York.

Other teachers were Nadia Reisenberg and Martz Rosenthal. In addition, while he is majoring in English at NYU, his minor subject is music.

The committee for the Rachmaninoff Scholarship Fund chose him for the final contest from young pianists, 17 to 25, from the 48 States. **Only 23 will compete at a date which has not yet been announced. He was interviewed on the basis of his application.**

The winner of the scholarship, which is endowed with funds from the fortune of the late world-famous Russian pianist, will be sent on a two-year tour of Russia and America. Sat. 2-22-47

Contest Selection

One of his selections in the finals will undoubtedly be Rachmaninoff's Second Piano Concerto, which has been popularized in a simplified transcription entitled "Full Moon and Empty Arms."

Now living at the home of his aunt, Mrs. Vashti Stokes, 5711 Arch St., Priester respects Philadelphians for their appreciation of the arts.

He thinks people here, generally speaking, are more conversant on these subjects than New Yorkers.

Musically speaking, he is a liberal. He doe. not frown on modern music or jazz, nor does he go into a rage when he hears a boogie woogie piano player pounding the daylights out of one of the masters.

He probably picked up his liberal tendencey during the year he was staff pianist in New York with the National Broadcasting Company. It was his job to play everything put in front of him, from Beethoven to barrelhouse.

Plays No Jazz Baltimore, Md.

But as would be expected, he plays no jazz or swing now. His interest is bent two ways.

He is busy getting his interpretation of his contest selections as near perfect as possible. And he is teaching piano lessons.

He hopes both will lead him to the concert stage.

Priester, whose talent has brought him so fast along the road toward pianistic perfection, got what he calls the ABC's of music from a fellow high school student who wasn't so good in mathematics.

He showed a keen interest in the way his unmathematical friend played Schubert's "Serenade," and they immediately hit upon the basis of an intellectual barter. Formal instructions from piano teachers followed.

Taught Pupils

In a short time, he had progressed so far that he took on some pupils of his won, to help pay music and college expenses. At one time he maintained a studio in the Steinway Building.

All this happened in five years. During the first year of lessons, there was no piano in the Priester home; but that didn't stop Clifford. He went out to practice.

And it wasn't easy, at first. He describes it:

"I couldn't distinguish notes easily, and I had little sense of rhythm. I wanted to play fast at first, but I soon learned that was wrong. Sat. 2-22-47

"Music goes fast only because it is supposed to tell you something. And slow for the same reason."

But those hours of tedious practice, made even more difficult because of impaired vision, are paying off now.

In the meantime, he is "just loafing and teaching."

stars, including such artists as Norina Greco, soprano, and Thomas Hayward, tenor.

Praised by Sponsor

Luigi Sabatino, his sponsor, says "His poise and stage presence were commendable and his voice showed excellent resonance and fair placmeent."

Mr. Shaw, who will be 18 in August, plans to continue through college or a conservatory of husic when he finishes high school this year. Sat. 6-14-47

He has been first trumpeter with his school orchestra under Mr Libernotti. He also formed his own orchestra from members of the all-white school orchestra which he conducted.

Disbanded Orchestra

He had to disband it the last half of the school term because of his opera rehearsals and heavy school activities.

He has just finished his final term examinations at the school and passed into the 12th grade and his senior year.

He is studying under Signor Bosetti, director of the opera. His voice is high baritone, ranging from bottom A below middle C on the piano to A above middle C.

He is still finding time sowehow for his art, having painted quite a few Colorado landscapes, and was asked by the Baltimore Art Gallery to submit some of the exhibits for the Maryland Art Show.

HE TOOK GREELEY'S ADVICE:

17-Year-Old Balto. Artist Sings Wtih Denver Opera

Afro-American Baltimore, Md.

Sat. 6-14-47

By E. B. REA

BALTIMORE

Horace Greeley's advice to young men to "Go West," may mean everything to Luke Shaw. 17-year-old son of Mr. and Mrs. Frank Shaw of 1713 W. Lexington St. Young Shaw went to Denver, Colo. last summer and entered Cathedral High School in September While a pupil at Washington Junior High School here, he exhibited his artistic ability as a sculptor and painter Since going to Denver he has become interested in music.

Luke Shaw

Talent Won Awards

In Baltimore, he won two first prizes and five honorable mentions in an art contest at the Waters Art Gallery.

His "My Brother in the Pacific," inspired by the head of Zeus, won first prize in sculpture, and his "Baltimore Alley" took first in painting. The five honorable mention awards also were for painting.

He has just finished a week's engagement singing the role of Parpignol in "La Boheme" with the Denver Grand Opera Co., singing with a cast of Metropolitan opera

Hazel Harrison Aids Unfortunate Toledo Family

TOLEDO, Ohio—(ANP)—A great audience which contained many of the civic and business leaders of the city, filled the auditorium here Wednesday night to hear Hazel Harrison, premier pianist. Miss Harrison, amid salves of applause from the audience, presented the entire proceeds from the concert of Mrs John Dunn, a worthy and needy Toledian. Mrs. Dunn had suffered the loss of two children who were burned to death in a fire in the Dunn home, another child was killed almost immediately after while en route to school, while her husband died following an attack shortly after this.

The audience which was interracial was much impressed that only a great person and a great artist could have revealed the feeling and compassion which Mrs. Harrison, who is a teacher at Howard university exhibited.

31 1947

Roland Hayes

God Sings Through Me-Roland Hayes

Atlanta Daily World
Atlanta, Ga.

PAWLING, N. Y.—(ANP)—"God sing through me," declares Roland Hayes internationally famous concert singer.

This statement, headed an article appearing in the May issue of "Guideposts," in which the singer traces his career from a teen-age boy working in a Chattanooga, Tenn., window sash factory, to his present success.

Wed. 5-28-47

Mr. Hayes attributes his success as a singer to the fact that he has been inspired to use his voice "as an intrument to promote better racial understanding."

His decision to take up singing as a career came while listening to the recorded music of Caruso and Melba as played for him by another musician. He said, "I have never been able adequately to describe what happened to me when I listened to those records. It was a religious conversion, for a door seemed to open, revealing to me the dim outline of the purpose which is now my whole life. I knew suddenly that my goal was to become a great singer, but it went deeper than that. I felt God entering my life majestically, and I sensed that He was choosing me for an Almighty mission." Wed. 5-28-47

REALIZES LIFE MISSION

It was after his first concert, held in Boston Symphony hall, that he realized exactly what his mission in life was to be.

"My mission in life, obscure until now, became clear. Our race had a contribution to give the world, and somehow I had been selected for a special role. My singing had been given to me as an instrument to promote better racial understanding.

"Since then each night before commencing my concert, I pause a moment. With closed eyes, I stand quietly facing the audience and pray, 'God please blot out Roland Hayes' so that the people will see only Thee.' Thus, I become a channel through which God's spirit flows to uplift the audience and create in them understanding."

"Guideposts" is the official organ of Guideposts Associates, Inc., a non-profit, non-sectarian and religious organization, whose purpose is to "give personal spiritual letters from great leaders."

A Fabulous Chest Among Roland Hayes's Possessions

This carved chest dates from the time of Ferdinand and Isabella and is Roland Hayes's most prized possession. It was given the well-known tenor by the Queen Mother of Spain before whom he gave a command performance in 1925. Other Hayes treasures are shown for the first time in a page of AFRO pictures inside this week. The candelabrum in the above photo is from a Chancellory in Rome and signifies the Apostles.

Roland Hayes Quit South to Spread World Culture

Afro-Amer.
Baltimore, Md.
Sat. 1-11-47

(See Photos on Picture Page)

BROOKLINE, Mass.—Not only is he one of the foremost concert artists of our day, but Roland Hayes, world-famous tenor, is also an ambassador of good will.

Mr. Hayes, who with his wife, Helen A., and daughter, Africa, now makes his home at 58 Allerton St., here, deserted the South as a living place when he found that his efforts to carry world culture there were rejected.

The greatest of all tenors, however, retains an interest in his native Georgia, where he was born at Curryville on June 3, 1887. Here he owns a modernly equipped 600-acre farm where he frequently seeks rest from his arduous concert tours.

At 16, he joined the choir of the Monumental Baptist Church in Chattanooga. A visiting pianist, Arthur Calhoun, heard him one Sunday and encouraged him to study voice.

A Bell in His Heart

One can imagine the sensitive young man's wonder as his destined art was thus all at once made known to him. Speaking of it later, Roland Hayes said, "It was as though a bell rang in my heart."

Never from that moment did he waver in his purpose to become a singer, although some of his friends constantly advised him to waste no time on a career which no colored person had ever entered. But with his dream before him, he seems never to have been in doubt.

He fought his way to the doorsteps of Fisk University at Nashville, Tenn., where there was much debating before a pupil, like him, with only a fifth grade education and no money was allowed to enter.

Worked Way Through Fisk

He worked his way through Fisk and travelled with the Fisk Jubilee Singers. The scene shifted to Boston, and from there to Europe and everlasting fame.

Now assured of financial security, Mr. Hayes returns to the soil, for at least part of the year, when not on concert tours.

Besides his modern 600-acre farm in Georgia, Angelmo, named for his mother, he boasts a truck garden in the backyard of his Brookline home, near Boston, where he has surprised his neighbors with his successful raising of okra, his favorite native Georgia vegetable, and sweet corn. 1-18-47 Sat.

Talented Daughter

These vital interests are linked with his theory of education, which he and Mrs. Hayes are applying to their 14-year-old daughter, Africa Fazenda, who is in the eighth grade at Driscoll School.

She is musically inclined and wants to be a singer. In speaking of her ability, Mr. Hayes related how after hearing a visitor sing Mozart's "Alleluia," two weeks later she did the same number in accurate pitch and sequence.

His first four concerts netted him a total of $5. He sponsored his first Boston concert at Symphony Hall which netted him $2,000. His top price for a single concert was $12,000. He averaged approximately $100,000 a year during the height of his career.

Tender Lyric Voice

Mr. Hayes's voice is described as inclining rather to "a tender and lyric style than to great power, and to an exquisite delicate finish rather than to brilliance; a voice that never loses its enchantment; a voice ineffably sweet."

The singer was born at Curryville, Ga., on June 3, 1887, according to a Boston concert program, November 17, 1923, at which concert Mr. Hayes appeared as soloist with the Boston Symphony Orchestra—ERR

Hayes Heard in 30th Boston Sing

Afro-American
Baltimore, Md.
1-18-47 Sat.

BOSTON—When Roland Hayes, tenor, appeared here recently in a recital at Symphony Hall, it marked his 30th anniversary presentation. His first was Nov. 15, 1917.

Mother Wanted Him to be a Minister; First Concert Netted $5; Drew $12,000 for One

Afro-American
Baltimore, Md.
1-18-47 Sat.

ROLAND HAYES WAS FOLLOWING PLOW AT EIGHT:

BROOKLINE, Mass. — No slave-born mother. He was next wise. Yet, he knew of no singer's biography in or out of print con career, except that of the ragtime tains more extreme contrasts than comedian, which was abhorrent the life of Roland Hayes, greatest to his rather serious mind. living tenor, who has succeeded His father, who claimed Indian in spite of seemingly unsurmount- heritage, died when young Roland able obstacles. was only 12. 1-18-47 Sat.

The only justification for an Early Life of Drudgery autobiography is a past life of His life as a farmer boy was full significant accomplishments, margin. He had to attend school That's what makes his past and and work at home, turn by turn present without parallel in the with his brothers. But, he was annals of world's musical history. destined to become one of the As for Mr. Hayes's actual back- greatest artists of all time.

ground, at the age of eight, he His mother thought that her guided a bullock-drawn plow on promising offspring should be a the Georgia farm of his widowed minister; Roland thought other-

Tired of hardships and drudgeries in the flatwoods of Georgia, his mother gathered up her and moved to Chattanooga, where better educational tunity would be available.

Foundry Worker at 16

Here the scene shifts to Roland sulted in getting more work at the foundry at 16, and the sole support of his mother, and that

"I sang at my work, and pleased the boss. The songs re- the men," he said. "but my work

Lieut. Gov. Arthur W. Coolidge spoke briefly during the intermission.

Sat. 11-29-47

Among those present who heard Mr. Hayes in his first recital here in addition to Mr. Coolidge were Miss Edna Shelton, who has missed only two of Mr. Hayes's concerts; Mrs. Cora R. McKerrow, John M. Cook, Miss Edith Esterbrook, Miss Elizabeth M. Maynard and Mrs. Christine Richter and her mother.

Included on his program were numbers by Schubert, Henri Duparc, and a spiritual. Other numbers included works by John Dowland, Bach, Haydn and Beethoven. The second group included "Du Bist Die Ruh" and "Wohin" by Schubert; "Der Nussbaum" and "In Der Fremde" by Schumann; "Am Sonntag Morgen" and "Bei Dir Sind Meine Gedanken" by Brahms.

"L'Invitation Au Voyage"; "Prison" by Faure; "Mandoline" and "L'Ombre Des Arbes" by Debussy, and "Dance Macabre" by Saint-Saens, completed the third part. Spirituals, arranged by Mr. Hayes and Lawrence Brown, concluded the listed program. Reginald Boardman was at the piano.

Pay Tribute To Roland Hayes After Los Angeles Appearance

By IVAN HAROLD BROWNING

LOS ANGELES—California does not seem as far away as it used to be. With all our leading artists coming out every season, it gives the West the same grand feeling that the East has always had and enjoyed.

To me Hayes is one of the most extraordinary persons in the world today. To have personally known him and watched his marvelous career for the past 25 years and oftimes in the early stages of his beginning gave him encouragement to the extent of insisting on his making his first trip to California as well as to Europe. I couldn't help but feel thrilled as I sat and listened to his beautiful voice with its unusual training diction and everything that goes to make him one of the greatest living singers.

One wonders if any of our young Negro singers have really tried to follow in his footsteps, by hard study, courage and faith in God which Hayes has had to make him at nearly sixty years of age the remarkable artist he is.

At Philharmonic

At the Philharmonic Auditorium here he was in fine voice and his artistry stood out wonderfully well in every song. A writer on the Los Angeles Times said that Roland Hayes' recital was indeed a triumph of artistry which will bringing glory to American song and the Negro race long before such contemporaries as Marian Anderson, Paul Robeson, Dorothy Maynor and others were appearing regularly on the concert stage.

I rather think that he greatly misses Europe where he gave many concerts and had many friends, especially in London, Paris and the south of France.

Some day before he retires he will return and give joy and pleasure to those of his many admirers who have lived through the years of war; in the meantime we in California will gladly welcome him again with his fine voice, gracious manners and above all his sincere spiritual inspiration.

[From Late Editions of Yesterday's TIMES.]

ROLAND HAYES WINS OVATION AT RECITAL

Roland Hayes is a singer people do not tire of. So when the 60-year-old tenor gave his annual recital last night at Carnegie Hall there was a warm band of admirers on hand who stood at his entry, applauded every number warmly and kept him coming back for bows until long after the house lights were turned up.

In the long run the thing which draws people to an artist year after year is a quality of character. It is an intense apprehension of beauty coupled with deep human compassion. Mr. Hayes has it. And last night it again triumphed over the limitations of voice. New York Times

The voice often sounded hoarse and every attempt at volume required noticeable effort. But it didn't matter—or rather, the things Mr. Hayes had to communicate were more important than the sounds. Besides, in pianissimo passages the sounds were often lovely. And there were not many there who will forget the unaccompanied "Swing Low, Sweet Chariot."

His program did not depart from the pattern he has followed for many years. It opened with Dowland's "Come Again, Sweet Love," Bach's "Now, O Lord, I Am Prepared" and Beethoven's "Adelaide." Then came lieder by Schubert, Schumann and Brahms, French art songs by Duparc, Fauré and Debussy, and finally the Negro spirituals which he can sing with such haunting effect.

The imagination, the delicate perceptions, the power to change the color of his voice and, especially toward the end, the religious conviction—all these features of his singing that have been marked in the past were present last night.

Since he also demonstrated his excellent diction, his powers of projection and his ability to hold an audience, it is no wonder that the many young singers in the house were among his most enthusiastic plauditors.

R. P.

What Wallace Asked For

Roland Hayes Sings in Dixie...No Segregation

NASHVILLE, Tenn.—Henry Wallace should have been here Friday night. He would have found a mixed, unsegregated audience in Ryman Auditorium.

The occasion was Fisk University's presentation of Roland Hayes, the Fisk Choir, and members of the Nashville Symphony Orchestra.

No effort was made to segregate the races . . . not even by Nashville city officials. Mr. Wallace was denied use of the auditorium recently.

CASS CARR SOUNDS OFF:

"Jazz Ain't Dead, It's Music of the Future"

Afro-American (31)

Afro Baltimore, Md.

Sat. 11-29-47

By AL ANDERSEN

NEW YORK—Jazz music is in the same class with mental robots, automatic letter-writer, and 12 cents for a quart of milk. How are all these related? Why they're all things of the future. Natch!

That's how orkmaster, Cass Carr, feels about our native American art form—this country's outstanding contribution to world culture.

The well known bandleader can't see the moldy-fig view which maintains that real jazz is long ago gone, that it was played by musicians 20 years ago at rent parties, while the boys were three-quarters under the influence of narcotics. 11-29-47

Hogwash to Cass

The guys were unable to read of course, a strict requirement of the so-called "true" jazz musician. Since then, woe unto woe, jazz is dead. So goes the dirge. But all this is hogwash to Cass.

Cass is now working with a new, 12-piece band which he'll soon preview at the City Center this fall. Before his present outfit, he fronted a Calypso combo, and several summers back swung a hot quintet at Camp Unit.

Experienced, polished musicians have long marvelled at Cass's ability to switch moods and styles. He can go from that hot tone, rhythmic drive and melodic excitement of a modern jazz group to the easy lilting beat of a dance band.

Carr originally came from the British West Indies. His instrumental leanings are definitely in the direction of the string instruments, being a master of both the bass and guitar.

Many Musical Facets

His book is as varied as his own experience, in fact the book mirrors Cass's many musical facets: jazz, pop, Latin tempos, calypso. And he's had ample opportunity to display his brand of music at many of New York's favored spots.

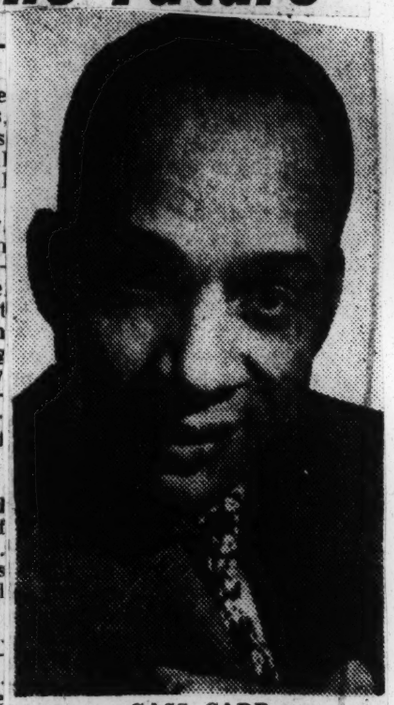
To Cass, New York is his real home town. He has been here for 16 years now, and, as the old cliche goes, home is where the heart is.

Carr's father, who was one of the best bass players in the BWI, wanted his son to become a doctor. But sharps and flats outweighed the needle and the scalpel, and Cass struck to music.

Also a Composer

In addition to leading bands, he has written a number of tunes—tunes like "Mary Belle," which have been waxed by Victor and other top labels.

Carr has one big ambition: to retire to a small country town and practice his hobby, photography.



CASS CARR

A dazzling parade of musical talent has passed through his bands. Louis Jordan, Dizzy Gillespie and Teddy Wilson all played with him at one time or other.

Jazz Music of Future

"Jazz has good reason to be proud," Cass feels. "In addition, it has a great deal to look forward to—being the music of the future that is.

"The small group improvising of men like Charlie Parker and Gillespie, as well as the modern scoring for large bands that Stan Kenton, Boyd Raeburn, and Earle Spencer have been featuring, has meant much for musical progress.

"Above all, the most important conception to bear in mind is that jazz, rather than being the music of the past, is the most progressive musc of all—the music of the future."

Subversive Hi-De-Ho?

IT has often amused us to see long-haired addicts of *le jazz hot* sunk in deep study of the philosophical intimations of "Honeysuckle Rose" or "Tiger Rag." But we're prepared to admit that the jazz rhythms possess ideological overtones we've missed, because the Nazis, who were experts at detecting any kind of overtones, heard them.

The German warlords in The Netherlands, after they had conquered that country, concluded that the musical spirit which gives birth to jazz is apt to give birth to rebellion, so they issued a document to all members of the Dutch musicians' union declaring that *"licks* and *riffs* repeated more than three times in succession by a soloist or more than 16 times for one section or from two or more sections" are forbidden. However, the humorless Gauleiters condescended to grant a special permit "where such music is interpreted by persons having two or more Negroid to Negritic grandparents."

Astounding as this is, it appears that the Nazis had some grounds for their feeling that the European jazz cultists had a political complexion. ERNEST BORNEMAN, writing in the March issue of *Harper's* magazine, quotes the following from a jazz magazine published in—of all places—England:

"Members of the Jazz Sociological Society, which leans towards the anarchist party in politics, and members of the Jazz Appreciation Society, which is affiliated to the Communist party, have recently fallen out over the social interpretation of certain jazz, blues, and boogie records . . ."

We are sure that "SATCHMO" ARMSTRONG, SIDNEY BECHET, and the other genial musicians who helped to hatch jazz here in the South some 40 years ago are no less surprised to learn of the significance it has acquired than we are. Thus far, it has failed miserably in this region to produce any visible rebellion such as the Nazis feared it might, or to stir the spirit of anarchy which it seems to have aroused in England.

When the revolution comes, will it be heralded by eight bars of "Bugle Call Rag," with licks and riffs repeated more than three times in succession? Somehow, we just can't believe it.

"Open The Door, Richard" And the Psychoanalysts

Modern American music is causing an international furor.

The U. S. State Department inaugurated its Russian language broadcasts from Germany the other day, beaming them toward Moscow in the hope that Soviet radio fans would hearken unto the message of Democracy. So far as American investigators "behind the iron curtain" have been able to ascertain, however, the effect has been comparatively negligible. Few persons in Russia, it seems, have been able to pick up the programs, and the conjecture is that the broadcasts are incorrectly beamed.

Russians who have heard the programs are of one accord, however, in announcing that they are "too highbrow." Although the initial broadcast included "Turkey In the Straw," the Soviet fans are clamoring for more "boogie-woogie."

Tastes run a little differently in other parts of Europe, though. The popular "Tin Pan Alley" song, "Open the Door, Richard," which has been "all the rage" in the United States, has finally reached Europe and has set the people in the land of Chopin and Strauss to talking. In Vienna, famous for its musicians and psychoanalysts like Freud and Jung, the mental specialists are saying that the popular ditty is a grave threat to American sanity.

Several Austrian postwar psychoanalysts are arguing that "Open the Door, Richard" represents something more than the average American "hot music." They declare that it reveals some deep conflict and frustration in the American soul, "a lonely cry to neurotic Americans for aid in overcoming some inferiority complex."

America doesn't mind being psychoanalyzed. Not one bit; the Europeans have been doing that for centuries. And many Americans are willing to admit that "Open the Door, Richard" does have somewhat of a screwball flavor. However, there are others who cannot refrain from pointing out that, but for the frustrations and the "inferiority complex" of one Austrian "paperhanger" a quarter of a century ago, this old world would have been saved much anguish and grief. America dances her "Big Apple," "Black Bottom," and sings "screwy" tunes, but somehow she seems to keep the Hitlers down to an irreducible minimum.

Honky-tonk Blues

By Murray Chase

"Well, I don't know where the Blues come from, but they're sure a good thing!", said Sidney Bechet, one of the greatest players of New Orleans jazz, in answer to Alan Lomax's questioning at **"Honky-tonk Blues at Midnight"** last Saturday at Town Hall.

The large audience at this **Midnight Special** of People's Songs agreed heartily—the blues as played and sung by Bechet and the other performers was "sure a good thing."

"Big Bill" Broomzy, who opened the program with his **Good Morning Blues,** was a little more informative on how ideas for his blues come to him.

"When a man gets lonesome or gets in love—you know, you get close to a woman and you think she's close to you and then you look around and maybe she's close to someone else—that's when the blues comes to you." And "Big Bill" should know, he's written "about 263 of his own."

He then demonstrated with two of his own blues, **Honky Tonk** and **Plough-hand.** Broomzy has recorded for the major companies. His singing is straightforward and clear; his guitar playing rhythmic and plain.

Memphis Slim is probably the biggest pianist in jazz today. His towering six-foot four-inch frame looms high over the piano even when he's seated. His style is inspired honky-tonk. The rhythm and drive are there, and the monotony is missing.

How he learned the style is interesting. In his own words, "When I was a kid we lived right next door to a honky-tonk. Every once in a while the girls would come out and play with me. It was a little too rough for me, being a little kid."

"At night the piano would be going full blast, and I wouldn't be able to sleep and I'd roll and tumble in bed." **Rollin' and Tumblin' Blues** was the result of these sleepless nights.

James P. Johnson told of the institution of "rent parties" which were originally occasioned by necessity and finally became gatherings of the finest jazz and ragtime artists. He then played a ragtime version of **Twelfth Street Rag.**

"Sonny-boy" Williamson, whose harmonica and voice contributed much to the interest of the program, offered the following explanation of the blues.

"The blues just come to you. Somebody mistreats you and the idea comes to you. You want to tell everybody."

The evening's only direct expression of protest, **Big Bill Broomzy's Black, Brown and White Blues** was enthusiastically received.

"If you're white, you're all right,
If you're brown, stick aroun',
If you're black, brother,
Git back, git back, git back."

The inclusion of more songs of protest would have improved the program. Those collected in Lawrence Gellert's **Negro Songs of Protest,** have not had a hearing for some time. Their terrific impact would help any program.

Jazz Music Getting Needed Shot in the Arm for Rebirth

NEW YORK—Jazz—which as the music of the colored American swept the country and was later ruined by the many imitators among other races, is again getting the much needed shot in the arm—this being administered by Dizzy Gillespie, whose contribution to the jazz scene is creating a hurried rebirth of the almost dead music.

This week, Barry Ulanov, in an article in the musicians' bible, Metronome" magazine, paid an unprecedented tribute to Dizzy when he said, "The dance bands that play swing in the Benny Goodman groove is dead. The riff sions of the solo work of creative musicians.

Thus, jazz music became stereotyped and tiresome in the ears of the listening public. Now, only those who have feeling that is necessary for rebop can play with that anticipation of the extra beat which is natural to the people the trickling waters of the Mississippi.

Jazz had its beginning in New Orleans, where it was the folk It is a tribute to the originators the levee workers. It that in times when jazz bands ust coming alive, and whose minds have the strain of diately picked up by like Tommy Dorsey, Woody Hersicians who milked it man, Harry James and Krupa are outing nothing new. The breaking up because of lack of nts they used were com- jobs, along comes someone who injects something new in jazz which guarantees the band business a luxurious birth.

How 'bout this

Los Angeles, Calif.

(31)

By ALMENA DAVIS Sat 8-2-47

The People's Voice finally closed that interesting little debate on jazz by letting Leonard Feather have the last word a couple of weeks ago. The paper, you may recall from stories we carried, ran a series of articles which were touched off when Frank Marshall Davis, of the Associated Negro Press, differed with an original piece by Feather. After Davis came Dizzy Gillespie, the aptly named trumpet player, backing up Feather; then Davis again, then a poll of musicians, agreeing, quite logically, with Feather, and then the abovementioned last word from Leonard.

We didn't give any space to Feather's last article because by that time we had been so completely discouraged by the band leaders that we were saying "What's the use?" all over the place; which must have been the way F. M. Davis was feeling too. Reading Feather's finale, we do recall having the profane thought that it sometimes appears there isn't anything wrong with the Negro that couldn't be righted if the socalled liberal white man left him alone. But we didn't write it because we get awful tired of white people looking at us warily as if they suspected we had a bomb or something; or never quite believing that we haven't when we are introduced and they ask, as they inevitably do, "You don't like white people, do you?" Sat-8-2-47

We can't think of one reason why they should expect us to, and we doubt they could either if they possessed the wit to see things as they are, but we always feel guilty nevertheless. It's too bad Negroes can't do the job on prejudiced white folks they've done on themselves. Being told that you have prejudices against white people is 10 times more excruciating than it must be to be told you have B. O. And why it should be in view of the extraordinary cussedness of the white man is a dilly of a puzzler.

But we digress, as usual. Feather's final piece was a nasty, gloating little thing, an unfitting answer to a really penetrating analysis by Davis. (This is no plug for the Davises, incidentally. The guy is no relation.) The meat of it was that Feather felt his position had been established by the loud amens of Duke Ellington, Count Basie, Teddy Wilson, Mary Lou Williams, Coleman Hawkins, and Barney Bigard. I thought he sounded kind of relieved as he went on throwing his spitballs and other nasty and paltry little missiles at Davis. He should have been if he knew at all what Davis was talking about; and I suspect he did, although I have my doubts about Gillespie, and some of the above-named jazz greats whose endorsement Feather was so glad to have.

The quarrel seemed to have been over rebop, but like all brawls, all sorts of latent irrelevancies crept in. Gillespie contends rebop is the latest and highest expression of jazz, approaching the symphonic structure and all that sort of stuff. He wants it divorced in the mind from the Negro's background or emotion, and he would go further and divorce all jazz from those factors. Sat-8-2-47

It's a little difficult to get Gillespie's opinion down, for the reason that he writes rebop as well as plays it. What he said was largely unintelligible, just like his music, reminding us of our two-and-a-half-year-old who relaxes from the effort of conversing with us on our own terms by going around the house saying things to herself like "shoo-shoo waller" and other unspellables. It's obvious they have an occult meaning to her, but she'll have to discipline herself into the native language of the family she was born into if she expects very satisfactory responses.

Davis, on the other hand was quite clear. He insisted jazz has emotion and meaning, and history, a history of social revolt, and he seemed to feel the less said about rebop the better. I got the impression he thought it would pass, just as Mr. Gillespie's frantic poses will be replaced by something else too. Sat-8-2-47

All the bandleaders and musicians quoted maneuvered into positions of agreement with Gillespie and Feather. Hearty and vague phrases were accredited to them, such as "Yeah, Dizzy's great" . . . "That's the stuff, man". All of them seemed intent on covering up their confusion about rebop, a confusion which is very easily understood since it is 'only simple admiration for the younger musician's command of his instrument, coupled with a wiser head's knowledgs that he is mainly giving vent to the excitement of an unstable personality in a frantic profession when he plays like that, added to a commercial instinct which tells them not to condemn anything that the public seems to take to.

There wasn't anything mysterious about PV finding the musicians in accord with Leonard Feather. Why shouldn't they be? Feather has done a lot for all of them. Too smart to beat his brains out, playing in some band, Feather is a more uptodate Moe Gale, another exploiter of talent, mainly Negro. Sat-8-2-47

He won't like that. Nobody likes to be called an exploiter, but we don't know why. There's nothing wrong with being the man who moves into a virgin field and develops its potentialities, even if he does get most of the profits. Feather moved into the field of jazz criticism, annotation and evaluation and made a name and probably a handsome living for himself.

Even though he hasn't contributed too much that's worthwhile, he has given jazz fans something. People are still confused about jazz, even scholarly music critics whom you would think know all the answers. Jazz stumps them. There aren't five in the country who can write intelligently about it. We'd say there's only one, Alfred Frankenstein, on the San Francisco Chronicle.

Feather doesn't quite do the job. His writing is lost in the cult-like vernacular and poses that branch of music affects, but he makes some parts clear. He seemed at one time to have a fair understanding of Ellington. . . . Ellington was, in fact, a passion with him; and he seemed capable of sifting the wheat from the chaff among the instrumentalists at one time but apparently not any more, or maybe it isn't good business to be so exact. It is a complaint against him that his Esquire awards are no longer results of critical, but mere popularity, polls.

That's why we say the musicians consulted would hardly have gone against Feather's side. Which is just another way of saying we haven't much respect for the musical integrity of the average Negro jazz musician. . . . We don't know any white, so we can't say about them. Sat-8-2-47

But all the Negro musicians we've ever known will agree to anything if it doesn't involve getting up too early in the morning. They've been so corrupted by night life, liquor, women, gate receipts, percentages, 20-suit wardrobes, and popularity that they're just gingerbread men, differing only in size and shape. More than that, most of them are incapable of giving you any clear idea of what they think even if they thought any longer. Their pitifully small store of education hasn't been added to by moving around among people who know even less than they do. They may not be "any fools", as their intimates will stoutly insist, but shrewdness in money matters never will be able to pass for culture or even literacy.

Duke Ellington is about the only one of the bunch who has an idea about jazz, and can or will make a stab at expressing it. But it's only a stab, just as his latterday efforts to express these ideas in music are only a stab. Ellington is the most confused of the lot, possibly because he has more to confuse, greater intelligence, more talent, more feeling. He was sharp and clear and what he had to say often took lovely shape when the subject matter was less complex. But now that he has grown ambitious to do more than write tone poems . . . now that he feels more and wants to say what he feels, look how he stumbles. He talks just like those pseudo symphonies of his too, never quite able to say it all or say it clearly and exactly. The word for him, we suppose, is gauche. Sat-8-2-47

Contrast him with Billy "Sweetpea" Strayhorn, his assistant arranger. Strayhorn, alongside Ellington is a will-o-the-wisp, but musically or conversationally, he is a lot smoother than Ellington. If anybody knows the exact measure of rebop and Ellington, it's Strayhorn although there, but for different reasons, you would run into the same stone wall as with the other musicians in trying to get an honest, sober opinion. It all boils down to the same thing. Jazz is still just a redlight district, with all the types of whores, pimps, madams, and rakes in it, and it'll take a lot better fellas than Gillespie, or Feather, than Ellington even, to wed it to decency and respectability.

New Orleans Gives Music To Negroes

The Courier – Journal (31) Louisville, Ky. La.

By W. G. ROGERS
Associated Press Writer

Sun. 9-7-47

NEW YORK, Sept. 6.—New Orleans has two musical associations, the Philharmonic Society, which imports soloists and one major orchestra every year, and the younger New Orleans Symphony Society, about 12 years old, giving 40 to 45 concerts a year with Italian-born Massimo Freccia as its conductor.

Sun. 9-7-47

As far as the Symphony Society's concerts go, New Orleans also has two audiences, Negro and white, says Freccia. The conductor, staying in the North as late as possible this summer to benefit from cooler temperatures, says it is quite possible more Negroes hear symphonic music in New Orleans than in New York.

Concerts for whites are given in the Municipal Auditorium, which seats about 2,600, and for Negroes in the smaller Booker T. Washington Auditorium. There are 23 concerts for white children, four for Negro children, 14 regular-subscription white concerts and three or four for Negroes. There were three last year, when adult Negro concerts were inaugurated, and the number may be raised to four this season.

Dick Campbell Eyes Bigger Share Of $2 Billion 'Take' For Negroes

By LILLIAN SCOTT
(Defender New York Bureau)

NEW YORK—Despite the fact that the world's greatest concert box office attraction is a Negro, Marian Anderson, the two billion dollar concert business is lily-white owned and operated, according to Dick Campbell, manager-husband of Muriel Rahn.

Unknown to many concert goers are the facts of the tight monopoly on the concert business by a small group of unpublicized but powerful whites slowly being challenged by enterprising Negroes.

Campbell revealed that there are two major concert bureaus which own many smaller divisions—none of which have more than one or at most two Negro artists on their lists. Negro singers and instrumentalists are tightly bound by this acknowledged quota system regardless of the talents of those who are not lucky enough to become the chosen few.

Ruled By Two Companies

The two big companies are Columbia Concert Corporation, headed by Arthur Judson, which controls most symphony conductors and 65 per cent of the big name attractions, and National Concert Artists corporation which controls about 30 per cent.

Sol Hurok of NCAC who has Marian Anderson under contract has not had another Negro on his lists before this year when he signed Larry Winters. Paul Robeson, under contract to Metropolitan Concerts, a division of Columbia, has recently been joined by Josh White. Lawrence Evans, a Columbia sub-division has Dorothy Maynor. Arthur Judson just added Camilla Williams, although he has long held Todd Duncan's contract.

Negro artists are looked upon as Negroes, and not as sopranos, baritones, or tenors. Without a big name patron it is almost impossible for a young Negro to be auditioned.

No Negro Managers

The record shows no Negro concert managers. A new development therefore, is a concert series which will be offered next season by Dick Campbell, who learned the business the hard way when he sought to help his wife 'break in.'

Campbell says he was "forced" into the field by the quota system. He was encouraged to go on the road and book Miss Rahn himself by grassroots interest, especially in the South.

Campbell has showed many groups interested in sponsoring concerts how it is done. He furnished them with press materials, told them how to get civic auditoriums free, and taught them the intracies of advance sales, which often netted him a concert engagement for his star.

Without the interest of these organizations few Negro artists and fewer unknowns would get bookings. This interest has been noted by the big agencies who are now sponsoring more Negro artists.

Limited To Concerts

The dozen or so big name Negro artists are limited to concerts. Radio and movies the most lucrative are even harder to crash. Negroes earn about $650,000 in the two billion dollar business, and approximately $190,000 of this goes to Marian Anderson.

Since most of the gross and all of the artists except Miss Rahn are controlled by whites, Campbell thinks concert management offers a lucrative possibility for Negroes.

The theatrical and entertainment world is no new story to Dick Campbell, and his added experience with Miss Rahn has given him valuable lessons. Next season, he will offer a series composed of Caterina Jarbaro, soprano; Baritone Eddie Matthews, and Pianist Lois Towles. Success may force a more liberal attitude toward young Negro talent by the big music monopolies.

Hall is Offlz
Special Correspondence

CHAPEL HILL, N. C., Jan. 21.—*To an historic, nonsegregated audience, Dorothy Maynor sang here Sunday night at Graham Memorial Hall, University of North Carolina.*

The performance, sponsored by the campus organization Council for Religion in Life, was a benefit for the Fellowship of Southern Churchmen.

White and Negro young men ushered the several thousand Carolina music lovers attending the concert.

Dorothy Maynor, celebrated Negro soprano, makes her first screen appearance as narrator and soloist in a film entitled "A Message From Dorothy Maynor, currently being released throughout the United States by the National Tuberculosis Association.

Listen to Mocking-Bird—National Symphony Does

Special to THE NEW YORK TIMES.

WASHINGTON, July 16—A mocking bird with an ear for orchestration but a poor sense of timing was listed unofficially here today as the seventy-seventh member of the National Symphony Orchestra.

A summer-time performer only, the bird participates regularly in the outdoor concerts of the orchestra at the Watergate Amphitheatre beside the Potomac River. Knowing members of the symphony staff credit their feathered colleague with a fine tone—"birdlike," said one—a practiced vibrato, and a sound appreciation of serious music.

"But he can't—or won't—count the bars. His failing in keeping time led to his discovery. Few can hear him above the instrumentalists of the orchestra, but when their scores call for a rest, he trills blissfully on—in solo.

He has ventured onto the stage only once during a concert, preferring the acoustic qualities of a lamp-post or mimosa tree behind the audience. While Dorothy Maynor was a guest star, however, the seventy-seventh member flew to a flagpole atop the bandstand and accompanied the soloist throughout her performance.

Dorothy Maynor Feted Royally In Virgin Isles

By ADOLPH GEREAU

ST. THOMAS, V. I.—(ANP)—Dorothy Maynor and her husband, the Rev. Shel Rook, were honored here last week at a reception given by the commissioner of finance, Louis Shilterbrandt at the Bluebeard Castle hotel. Heavy downpours did not keep the leading citizens of this community from responding most enthusiastically.

Commissioner Shulterbrandt and Dorothy Maynor were classmates at Hampton institute and first met there. Present at the reception were six Hampton graduates.

COMPLETING FOUR

Miss Maynor is completing a concert tour of South American countries. Her last appearance at the University of Puerto Rico where she continued captivating the hearts of the Latins. Her next engagement will be at the island of Haiti where she will play until time to return to the states.

Atty. Z. Alexander Looby of Nashville was among the guests at the reception. He is en route to his home, Antigua, which he left 20 years ago. He is especially remembered for his able defense of persons involved in the Tennessee race riot of 1946.

It was reported here last week that a movement is afoot to develop the islands and provide facilities equal to those of the United State for tourists. It is hoped that American Negroes will take advantage of this island as a tourist resort since there is no race discrimination here.

Dorothy Maynor Given Reception

In Virgin Islands

ST. THOMAS, V. I.—(ANP)—Dorothy Maynor and her husband, the Rev. Shel Rook, were honored here last week at a reception given by the commissioner of finance, Louis Shilterbrandt at the Bluebeard Castle Hotel. Heavy downpours did not keep the leading citizens of this community from responding most enthusiastically.

Commissioner Shilterbrandt and Dorothy Maynor were classmates at Hampton Institute and first met there. Present at the reception were six Hampton graduates.

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Dorothy Maynor In Town Hall Return

NEW YORK.—(NNPA)—After an absence of three years from the local concert stage, Miss Dorothy Maynor returned to give a recital in Town Hall last night which attracted a large and extremely enthusiastic audience.

The soprano's program consisted of French songs by Duparc and Poulenc, German lieder by Schumann and Mahler, Mozart's aria, "Bella mia Flamma," Schubert's "Der Hirt auf dem Felson," and a number of Negro spirituals.

Miss Maynor was accompanied at the piano by Ludwig Bergmann, and in the Schubert number the clarinet obligato was played by David J. Oppenheim.

31 1947

June McMechen

McMechen's N'York Debut Successful

NEW YORK — (A. N. P.) — June McMechen, young lyric soprano who studied at Howard university, made a highly successful debut at Lewishon stadium here recently. The program was an all-Gershwin event. Besides her solos, Miss McMechen sang the duet from "Porgy and Bess" with the eminent baritone, Todd Duncan.

Music critics were enthusiastic in their reception of the talented singer and the daily press of New York was generous in its acclaim of the quality, range and appeal of her voice, as well as her capacity for emotional expression.

Miss McMechen made her Chicago debut last March 3 at Kimball hall on the Philruth series.

Distinguished Broadway Star

Thrills Lagos With Odes And Lyrics

West African Pilot, Lagos

Switches To A Popular Song In Yoruba

Mon. 6-16-47

Is Given Ivory Bracelet & Ear-rings

The dark virgin of Africa was paid a musical tribute last Friday night by Miss Etta Moten, Aframerican Prima Donna, whose repertoire at the charity concert stayed in the Glover Memorial Hall under the patronage of Lord Richards, included numbers in French, Italian, Portuguese and Spanish.

At the close of the show, organised under the auspices of the Lagos press on behalf of the Red Cross and the Nigerian Ex-servicemen's Association, the actress delivered a message of encouragement to the Dark Continent.

Inter alia, Miss Moten said she and her husband Claude Barnett did not come to Africa to compare.

"We have come to learn.

"We have learned.

"We have looked and found the scene," she went on.

There were those people who looked without seeing, but they had found their visit to be a great experience.

She had found a spritual uplift-ment.

Reminding her listeners that there is a kinship feeling with Africa, she said:

"We want you to come across the seas and feel that kinship with us." Mon. 6-16-47

All eyes, the concert singer continued, were on Africa.

"We are part of you.

"We share your joys, your success and failures.

"So please be successful."

Following formal introduction, Miss Moten, accompanied by a European pianist, a last minute addendum, began her programme: "Ah Mio Cer," by Handel, "Che Fiero Costume," by Legrenzi, which she sang in Italian, without forgetting the vivacity of that Latin people and lastly, from the opera "Carmen," she presented in French "L'Armour Est Un Oiseau Belle (Love is a Beautiful Rebel Bird).

As an encore to the first part of her programme, she sang that plaintive ballad "Ma Lindy Lou," a Creole melody.

In the second section of her repertoire, Miss Moten sang "Clouds" by Charles, "Velvet Shoes" by Thompson and "Songs to the Dark Virgin," music by Florence Price and lyrics by Langstone Hughes, both Aframericans.

This was followed by "The Lord's Prayer" by Malotte.

The encore number was the Irish folk song "Danny Boy" (Londonderry Air). Mon. 6-16-47

The Calabar Choral Party came on after the interval.

Conducted by O. B. Essien, the party sang among other numbers "Daniel saw the Stone," "Here in Cool Grot" and "Tabernacle."

Akanbi Wright and His Orchestra, aided by four dancing girls in Yoruba costume, presented in juju rhythm numbers called "The Story of Creation," "Mulika I am sick of You," "Beautiful Girls Cause Trouble" and "Greetings to Our Big Men" during which he made reference to Nigeria's new Lord Richards.

The last part of Miss Moten's programme consisted of Negro Spirituals.

"On Ma Journey" by Edward Boatner, which conveyed a message to those who oppress the Negro:

"You can talk about me

"Just as long as you please

"I'll talk about you

"When I get on my knees."

Before singing "Deep River," by H. J. Burlergh, Miss Moten referred to the River Euphrates, and the Mississippi, but the great Niger, she said, was symbolic of the Negro's longing for Africa when he sings that song. Mon. 6-16-47

This was followed by "Hold On," by Hall Johnson, "Talk About a Child that Do Love Jesus," and "Oh what a Beautiful City" by Edward Boatner.

Her popular requests items included "Summertime," with Mr Ebun Ogunmefun on the piano.

She had sang this for three years on the Broadway Stage in the Negro opera "Porgy and Bess."

Others were "Begin the Beguine" in Spanish and English, a Brazilian Samba, melody and to the delight of the audience "Everybody likes Saturday Night" in Yoruba.

At the close of the concert, Miss Moten, who pleaded with the African audience to preserve the original Negro Spirituals handed down by forefathers, was presented with ivory bracelet and earrings by Mr Mbonu Ojike

Etta Moten to Africa

Bessie Washington

ETTA MOTEN

Etta Moten, widely known concert, stage and screen celebrity, left this week for Liberia and other points in West Africa. Miss Moten, who plans to study African music on acomparative basis while on the tour, is accompanying her husband, Claude A. Barnett, director of The Associated Negro Press. A trustee of Booker T. Washington Institute at Kakata, Liberia, Mr. Barnett is visiting that institution on a business mission.

During the three month trip which will be principally by air, the couple plans to visit the principal cities on Sierra Leone, French Ivory Coast, Gold Coast and Nigeria as well as Liberia. They will return by London and Paris at which point they expect their daughter, Etta Vee Barnett, serving with American Red Cross in Germany, to join them.

ETTA MOTEN HAILED AS GREAT CONCERT ARTIST BY AFRICANS

Black Dispatch

Gold Coast Governor Has Command Recital For American Singer

Oklahoma City, Okla.

THRONGS LISTEN TO SCREEN STAR

Sat. 6-7-47

ACCRA, Gold Coast — The most unique stage event of the Gold Coast for the past ten or more years, took place at the King George V Memorial hall here Monday night when Etta Moten (Mrs. Claude A. Barnett), the American stage and screen star now touring West Africa with her husband, gave a grand charity concert in aid of the Gold Coast legion under the distinguished patronage of Sir Alan Burns, G. C. M. G., governor and commander-in-chief of the Gold Coast, Ashanti and the northern territories. With his excellency at the concert were Sir Walter Harragin, Kt. C. M. G., and Sir Gerald Creasy.

The entire seating capacity of the hall was sold out many days before the show., Long before the scheduled hour for the concert, hundreds of people crowded outside the hall, despite the cold weather and the rains. Hundreds who thought that tickets were sold at the door, got terribly disappointed when they discovered that all seats were reserved and sold out. Many Africans and Europeans offered to pay double the price of the ticket in order to gain entrance, but that did not help them. Two squads of police had to be used to deal with the people outside the hall. Almost all prominent Africans and high ranking officials of government were present.

As soon as the governor arrived, T. A. Huxtable of Broadcasting house, Station ZOY, introduced the star of the evening. Great ovation greeted Etta Moten as she stepped into the spotlight. Dressed elegantly in a white lace evening dress with a black bodice, and wearing long black fingerless lace gloves; Etta Moten was beautiful and imposing on an African stage as she has never on the stages and screens of the western world.

Accompanied on the piano by Leonard Pearce, a former captain in the army, she began part one of a six-part program of song recitals. The first selection were classics: "Ah Mio Cer" by Handel; Legrenzi's "Che Fiero Costume" and Rebelle's "L'Armour Est un Oiseau Rebelle" from Bizet's Carmen. Each piece was expertly sung and the prolonged applause she received more than indicated that she had not only scored a big success but that she had also won the hearts of the audience. The richness of her voice, the grace of her poise; her powers of modulation and her great vigor at once confirmed the fact that she is an artist of high order. The entire Gold Coast press gave prominence to her entertainment and the majority of newspapers commented favorably on the lasting impression she has left by her concert.

In part two of the program Etta Moten brought Negro America to Africa. She sang among others, "Trees" and her grandmother's composition. But it was "Songs to the Dark Virgin" by Price (words by Langston Hughes) and Malotte's "The Lord's Prayer" that revealed the high degree of American musical culture and poetry. Etta Moten displayed her powers, in this instance, to move human emotions.

Sat. 6-7-47

In part three of the program the famous Damas choir of Accra (15 in all) entertained the audience with African songs in Twi and Ga vernaculars. Dressed in beautiful African native cloths and headties, the Damas choir excelled themselves last Monday night. They sang in Ga "Komli Tsina" while the Twi songs were "Miyefu Ye Mi Yao" and "Ahanta Fomfom." The first song tells of wild animals, the second tells of trouble in the stomach, and the last tells of sweet food prepared of rice by the Ahanta tribe; they are the only tribe who possess the secret menu for preparing this excellent food, which is called Fomfom. The songs were rendered with the usual body-swaying, slightly; they revealed the first and best in African rhythm of that particular triple time. Etta Moten after hearing them congratulated the choir and said they had the "original" in African music and that they should not only endeavor to preserve it but also to be proud of it.

31 Sat. 6-7-47

After singing some songs of lighter nature, Etta Moten and the Damas choir got together and jointly sang "Swing Low Sweet Chariot," and "I Couldn't Hear Nobody Pray." Miss Moten said that was the crowning moment of her stage career to be able to be in Africa to sing with an African choir, for it was there that Negro America blended with Africa and produced a most inspiring combination with the most fascinating results. Both Africans and Europeans heard these spirituals sing in an irresistible charming way as has never been heard here before. It was a greatly cherished moment which thrilled everyone present. The audience did not want them to stop. People went away satisfied that they had seen and heard an historical and first class show. The clamor for a restaging grinbs one to the firm belief that attendance would be even greater than at this record-breaking one. Unfortunately the Barnetts are leaving the Gold Coast on Thursday morning for Lome, French Togoland and Dahomey and a restaging would not be possible.

Etta Moten Gives Afro American Concert in Liberia

Baltimore, Md.

MONROVIA, Liberia—Officials and citizens of Monrovia turned out in large numbers to hear Etta Moten, star of stage, screen and radio, in concert here at the Cox Memorial Auditorium, May 1, for the benefit of the music fund of the College of West Africa.

Miss Moten was introduced by the Hon. Gabriel L. Dennis, secretary of the State of Liberia.

She rendered a program which included "Ah Mio Cor," Handel; "Che Fiero Costume," Legrenzi; "L'amour est un Oiseau Rebelle (Habanera)" by Bizet, and a group of spirituals such as "On Ma Journey" by Boatner; "Deep River," Burleigh; and "Hold On" by Hall Johnson.

Sat. 6-7-47

She was accompanied by Hilda Bolden, a former Chicagoan, who is associated with the U.S. Public Health Mission, to Liberia.

ETTA MOTEN

House, Station ZOY, introduced the star. A great ovation greeted Miss Moten as she stepped into the spotlight.

Dresed elegantly in a white lace evening dress with a black bodice, and wearing long black fingerless lace gloves, she was as imposing on an African stage as she has ever been on the stages and screens of the western world.

Ex-Captain Accompanist

Accompanied on the piano by Leonard Pearce, a former captain in the army, she began part one of a six-part program of song recitals. The first selections were classics: "Ah Mio Cer" by Handel; Legrenzi's "Che Fiero Costume" and Rebelle's "L'Amour est un Oiseau Rebelle" from Bizet's Carmen.

In part two of the program, Miss culture and poetry.

In part three, the famous Damas choir of Accra (15 in all) entertained the audience with African songs in Twi and Ga vernaculars. Dressed in beautiful African native cloths and headties, the choir

Etta Moten Hailed on Gold Coast Stage

Afro-American

Baltimore, Md.

AMERICAN MUSIC IN AFRICA:

By HENRY B. COLE

ACCRA, Gold Coast—The most unique stage event of the Gold Coast for the past 10 or more years, took place at the King George V Memorial Hall here recently when Etta Moten, now touring West Africa with her husband, gave a grand charity concert in aid of the Gold Coast Legion.

The affair was sponsored under the patronage of Sir Alan Burns, G.C.M.G., governor and commander-in-chief of the Gold Coast, Ashanti and the northern territories. With his excellency at the concert were Sir Walter Harragin, Kt. C.M.G., and Sir Gerald Creasy.

Seats Sold Early

Almost all prominent Africans and high ranking officials of government were present.

The seating capacity of the hall was sold out many days before the show. Long before the scheduled hour for the concert, hundreds of people crowded outside the hall, despite the cold weather and the rains. Two squads of police had to be used to deal with the people outside the hall.

As soon as the governor arrived

sang in Ga "Komli Tsina" while the Twi songs were "Miyefu Ye Mi Yao" and "Ahanta Fomfom."

Real African Rhythm

The first song tells of wild animals, the second of trouble in the stomach, and the last tells of sweet food prepared of rice by the Ahanta tribe, the only tribe who possesses the secret menu for preparing this excellent food, which is called Fomfom.

The songs were rendered with the usual body-swaying, revealing the finest and best in African rhythm. Sat. 6-7-47

After hearing them, Miss Moten congratulated the choir and said they had the "original" in African music and that they should not only endeavour to preserve it but also to be proud of it.

Sang With Choir

After singing some songs of lighter nature, she and the choir jointly sang "Swing Low Sweet Chariot" and "I Couldn't Hear Nobody Pray."

The request for a second concert had to be denied since unfortunately the Barnetts left the Gold Coast on Thursday morning for Lome, French Togoland and Dahomey.

Etta Moten Hailed In Liberian Recital

Chicago, Ill. Sat. 5-24-47
Chicago Defender

MONROVIA, Liberia — Officials and citizens of Monrovia turned out in large numbers to hear Etta Moten, star of stage, screen and radio, in a recital here Thursday at Cox Memorial Auditorium for the benefit of the music fund of the College of West Africa.

Miss Moten was introduced by the Hon. Gabriel L. Dennis, secretary of state of Liberia. Sat. 5-24-47

She was accompanied by Dr. Hilda Bolden, a former Chicagoan, who is associated with the U.S. Public Health Mission to Liberia.

Etta Moten's Play Yields Sum Of £141

Lagos
(31) West African Pilot

The Public Relations Department announces that the balance sheet for the Etta Moten concert at Glover Memorial Hall on June 13, shows that the net profit amounted to £141 4.11d which will be equally divided between the Nigerian branch of the Red Cross and the Nigerian Ex-Servicemen's Welfare Association. Wed. 6-18-47

Receipts totalled £149 4 8 being £143.3.6 for sale of tickets and £6.1.2 for sale of programmes.

Expenses amounted to only £7.19 9 including hire of hall, cost of present for Etta Moten, electricity, tuning of piano and gratuities.

West African Pilot Lagos

MRS CLAUDE BARNETT (ALIAS MISS ETTA MOTEN)

The famous Broadway musical star, who is now touring Nigeria with her equally famous husband, Mr Claude Barnett, Director of the Associated Negro Press of America. Miss Moten has kindly consented to give a charity concert while in Lagos on June 13, under the patronage of His Excellency the Governor and Lady Richards. Mon. 6-2-47

Famed Musical Prodigy To Stage Play On June 13

West African Pilot
Lagos

Has A Distinguished Career

Mon. 6-2-47

Miss Etta Moten, who is better known in private life as Mrs Claude Barnett, the famous Broadway musical star, will be staging a charity concert on her arrival from her provincial tour in the Glover Memorial Hall on Friday, June 13 at 9 p m., under the patronage of His Excellency the Governor and Lady Richards.

According to the Public Relations Department, "the entire proceeds are to be given to the Red Cross and the Nigerian Ex-servicemen's Welfare Association, at Mrs Barnett's own request."

Mrs Barnett has a distinguished musical career.

Born in Texas, she is the daughter of an African Methodist Episcopal minister, now a presiding elder over the Kansas City District of that church.

Showing from childhood that she was bound to be a musical prodigy, she graduated from Western University and the School of Fine Arts of the University of Kansas.

She was cited in a special show as one of the distinguished alumni of Kansas University for her achievements.

On Broadway, New York, she has appeared in musical comedies and folk operas in the role of "Bess" in "Porgy and Bess," in "Sugar Hill" and "Fast and Furious." Mon 6-2-47

She even took the leading part in "Lysistrata" and has also acted in straight drama in "Zokbie."

She caught the eye in the film, "Flying Down to Rio" and introduced the song "Carioca" which became a world 'hit' and dance.

She was invited to tour the principal cities of South America where her art and personality won her further fame.

Mr and Mrs Barnett's youngest daughter is now serving with the American Red Cross in Germany, and they are hoping they will be able to see her as they return by way of Europe. (31) Mon. 6-2-47

Tickets are bookable at the office of Mr J Parkhouse, British Council Representative, and it is understood that the Public Relations Department itself is arranging into the bargain a broadcast and possibly a recording of Miss Moten's songs for the benefit of those who will not be able to get seats in the Glover Memorial Hall.

INTERRACIAL CHORUS—A total of 110 students from the music departments of Antioch College and Wilberforce State College blend their voices in a presentation of Handel's "Messiah," under the direction of Mrs. Beatrice O'Rouke of Wilberforce. Standing opposite Mrs. O'Rouke is Walter F. Anderson, music director at Antioch.

College Choirs in Yule Recital

AFO-AMPTP
Baltimore, Md.
Sat. 12-27-47

Antioch and Wilberforce Preesnt the 'Messiah'

WILBERFORCE, Ohio. — The combined choirs (110 voices) of Antioch College at Yellow Springs, Ohio and Wilberforce State College, at Wilberforce, Ohio, presented G. F. Handel's "Messiah", Sunday, Dec. 14.

First presentation was made at Kelly Hall on the campus of Antioch College, Yellow Springs, Ohio at 3:30 p.m. The second presentation was made at Galloway Hall on Wilberforce State College campus, 8:30 p.m.

The occasion marked the first time in the history of the schools that an undertaking of this nature, involving large numbers of students had been attempted.

Soloists for the "Messiah" included Jean Smith, Thelma Whitehouse, sopranos; Esther Oldt, contralto; John Goodson, tenor; Oran Miller, bass, of Antioch College. Erma George, Leontine Price, sopranos; Florence Pennington, contralto; Donald Barker, Ernest Shade, tenors; Clarence Henderson bass, of Wilberforce.

Accompanists were Bert Levine of the Department of Music, Antioch College, Bobbie Blakely and Jecqueline Petty, students of Miss Louise Wesley of the Department of Music at Wilberforce State College. Miss Wesley will be away on leave of absence during the winter quarter.

The combined choir was directed by Mrs. Beatrice T. O'Rourke of the department of music, Wilberforce State College and Walter F. Anderson of the department of music, Antioch College.

Opera Carmen Presented By Mixed Group

Chicago Defender

ST. PAUL, Minn.—(ANP) — For three nights last week near capacity audiences enjoyed the opera "Carmen" as presented by an interracial cast in the auditorium of the Central high school by the St. Paul School of Opera.

Cleveland Ray, an ex-GI, was the star of the show with his superb acting and singing as the bull fighter Escamillo, the second leading male part of the production. Ray was given a great ovation by the audience. Sat. 3-29-47

Mrs. Ermine Hall Allen was outstanding as Mercedes on the third night of the performance. Two white singers had played the part on the other two nights. Ray, however, was a standout on each of the three nights. Mrs. Tessie Sonion and Mrs. Roberta Davis added color and richness to a well balanced chorus.

Madame Mady Metzger-Ziegler, a native of Germany and founder of the St. Paul School of Opera, directed the performances. She refused to draw the color line and is giving opportunities to those interested in opera without regard to race, creed or color.

Muriel Rahn Triumphs In "The Martyr"

Journal & Guide
Norfolk, Va.

NEW YORK—Muriel Rahn gave evidence last week that she is the most logical candidate for the Metropolitan's next production of "Aida" when, and if, that august body ever decides to "lower the bars" and admit native-born American artists of color to its ranks. Sat. 10-4-47

In a well-cast role of an Egyptian princess in "The Matyr," original grand opera by H. Lawrence Freeman, veteran Negro composer, produced at Carnegie Hall last Sunday with a white and Negro cast, Miss Rahn matched her physical perfection for the part with a thrilling vocal and dramatic performance that stamped her as top material in the operatic field.

Not since Caterina Jarboro appeared in the role of "Aida" for Maestro Alfredo Salmaggi at the old Hippodrome Theater in this town a decade ago, has anyone shown such potential physical, vocal and dramatic attributes for "Aida" as La Rahn.

The hundreds of music lovers who witnessed the premiere of "The Martyr" were thrilled by the brilliant score of H. Lawrence Freeman, and reports have already stated that another of his works will soon be heard.

Journal & Guide

Stars In "The Martyr" At Carnegie Hall

This scene from "The Martyr," original grand opera by H. L. Freeman, noted Negro composer, was caught during the performance at Carnegie Hall Sunday, Sept. 21. Shown, left to right: Muriel Rahn, soprano; Louis Rocco, tenor, and Loys Price, baritone. Sat. 10-4-47.

Aubrey Pankey Wins New Admirers At M'house Recital

Daily World Atlanta, Ga.
Thurs. 2-20-47

Aubrey Pankey, internationally known baritone in his initial recital in Atlanta Friday at Morehouse College, won a host of new admirers. Opening the 80th anniversary celebration at Morehouse, Mr. Pankey chose a program that blended the works of great composers with modern and lighter selections, and then tapered off with a group of Negro folk songs. A high moment during the evening occurred when the singer while offering an encore, sang "Cabin Boy Call," a composition by Willie Laurence James of the Spelman College music faculty. Mr. James, who was in the audience, took a bow. Other encores were "Drink to me only with Thine Eyes," "Pretty Creature," and "The House I Live In." Mr. Pankey was ably accompanied by Mr. Manford Paul, who came in for his share of the applause.

The program opened with a group of love songs "Star Vicino al Bell" Idolo" (Salvatore Rosa), "Love in Thy Youth' '((Howard), "Amarilli" (Caccini) and 'Furibondo, spira il vento' by Handel. The second group al Schubert airs, included "Du Bist Die Ruh," "Wohin," Ave Maria" and 'Der Schiffer.' Mr. Pankey included one of his own selections in the next group which he called 'Love Song." Others were "Oh, Thou Billowy Harvest Fields" and "In the Silence of Night" both by Rachmaninoff; 'The Cloths of Heaven" (Thomas Dunhill) and "It was a Lover and his Lass" by Quilter.

Mr. Pankey introduced some unusual arrangements in his group of spirituals. "Zion Hallelujah" and 'A Man Going Round Takin' Names' were by the late Nathaniel Dett of Hampton Institute, who encouraged the singer to embark on a musical career. "Wade in de Water" was an arrangement by Mr. Pankey and "I'm going to tell God all my troubles" was an arrangement by Lawrence Brown. 2-20-47

The recital will be held in Sale Hall Chapel. Manfred Paul will serve as the accompanist.

Making his first Atlanta appearance on this occasion, Mr. Pankey will include on his program the works of Salvatore Rosa, Howard, Coccini, Handel, Schubert, Rachmaninoff, Gallet, Ferrari, Massenet, net, Bett and Lawrence Brown.

The artist was encouraged to pursue a career on the concert stage by Dr. Nathaniel Dett and Roland Hayes. His musical education was secured at Hampton Insititute, the Oberlin conservatory, the Hubbard Studios (Boston) and the Boston University School of Music. In Europe, he studied in Vienna and Paris.

Mr. Pankey has made more than 200 appearances in recital, radio and with symphony orchestras in 60 cities of 24 European countries. He is distinguished as the first American to make a concert tour of Palestine and he has made a good-will tour of South America.

The anniversary celebration at Morehouse, which opens tonight commemorates eighty years of achievement is the field of education for Negros. The celebration will close on Tuesday, February 18, with a formal banquet in the Morehouse Dining Room. 2-14-47

Aubrey Pankey Sings Several Spirituals

31 New York, N.Y.

Aubrey Pankey, Negro baritone who has sung here several times since his debut seven years ago, gave a recital last night at Town Hall in which he showed again that he is a refined and sensitive artist. Trib. 2-14-47

His voice is a limited one. Its range is short and it grows faint when any degree of swiftness is required. But he sang so tenderly and sincerely and with such a warmth of compassionate feeling that many of his selections were touching and all of them were pleasing, even though they were not tonally flawless.

His Negro spirituals, including "I Know I Have Another Building" and "Were You There?" in arrangements of his own, were his finest achievements. But he was also at home in the European art song. Bach's "Komm, suesser Tod," Schubert's "Die Liebe hat gelogen" and Debussy's "Mandoline," for instance, were all marked by good style and artistic projection.

He included the song, "The House I Live In," among his encores. He sang it with such quiet conviction and delicacy of phrasing that it did not sound incongruous after the more conventional works of his set list. Manfred Paul was the restrained and gentle accompanist. Herald Trib. 2-14-47 R. P.

AUBREY PANKEY

Aubrey Pankey Sings Tonight At Morehouse

Atlanta, Ga. 31
Fri. 2-14-47

Tonight (Friday) at 8 o'clock, the 80th anniversary celebration at Morehouse College will open with the recital by the internationally famous baritone, Aubrey Pankey.

Music in Review

31 New York, N.Y.

By Murray Chase

Aubrey Pankey, baritone, was heard in a recital at Town Hall the other night.

The opening Bach O Jesulein suess demonstrated that Mr. Pankey has a very good idea of the line and style of the sustained type of song. It also showed unevenness in production of tone and occasional poor quality.

As the recital progressed, all of these points were confirmed and emphasized over and over again.

The choice of material was very monotonous. It wasn't until the last group before the intermission, which was unusually late in the program, that the sustained vein of singing was relieved by some livelier material.

Mr. Pankey's voice showed the effects of the great strain which this type of material entails by breaking and becoming poorer in quality. Hera 2-27-47

The English songs which followed the intermission started off more freshly, but soon relapsed into the same strained delivery.

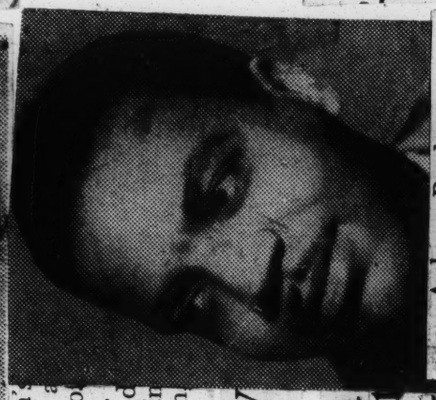
The Spirituals which closed the program lacked conviction. The arrangements which Mr. Pankey made for the piano accompaniment of these folk songs were awkward.

The accompanist was Manfred Paul.

Aubrey Pankey, noted baritone, is sailing on the De Grasse on Aug. 26 for a three months' concert tour of Europe. Mr. Pankey's trip will take him to France, Norway, Sweden, Denmark, Holland, Hungary Italy, Austria and Czechoslovakia. He also expects to give recitals for American occupation forces wherever they can be arranged. Before the war Mr. Pankey was known to concert audiences overseas having sung in 24 European countries. He was also the first American to make a concert tour of Palestine.

This is Mr. Pankey's first trip back to Europe since the war. However, he has made good-will tours to South America under the sponsorship of the Co-Ordinator's Office on Inter-American Affairs and has done extensive concerts in the United States. 8-26-47

Mr. Pankey's repertory includes numbers in French, Italian, German, Spanish, as well as Negro folk songs.



Aubrey Pankey
Czechs Liked Spirituals
12-13-47

"Enthusiasm for Negro spirituals as in Europe is greater than ever before" said Mr. Pankey. "The Europeans identify the sufferings expressed in the spirituals with their suffering under German occupation."

The Word of Music:

Czechs Won't Listen to Songs Sung in German

PM, New York, N.Y. 12-16-47

Back last week from a concert tour of 10 European countries including Czechoslovakia and Hungary, baritone Aubrey Pankey said he found the "musical life thriving as never before in both Prague and Budapest."

Enthusiastically received by the press and public of these cities, Pankey sang to sold-out houses, giving second recitals by request in each city.

"Interest in Negro spirituals is greater than ever before," Pankey said. "The Europeans identify the sufferings expressed in the spirituals with their suffering during the war and with the Nazi persecution of the Jews.

"Emotions still run very high in Europe," he added. "A notable example was in Czechoslovakia where the feeling against the Germans is still so great, that I had to remove my program and substitute a second group of spirituals."

While he regards this as "unreasonable from a logical point of view," Pankey said it was "understandable as Czechoslovakia suffered seven years of German occupation."

Pankey said that Europeans are watching with keen interest America's treatment of her minorities especially the Negro people. "Europe, Mr. Pankey sang to sold-out houses with repeat performances. 12-13-47

Aubrey Pankey Returns From European Concert

NEW YORK — Aubrey Pankey, baritone, returned last week from a concert tour of ten European countries including Czechoslovakia and Hungary. Mr. Pankey found life thriving as never before in both Budapest and Prague. Pankey gave concerts in Denmark, Norway, Sweden Belgium and Holland.

Pankey backstage during intermission of his first concert there. The criticisms the next day were such as in many cities of "raves" that at his second recital, the music life was not large enough to

31 1947

Philip Morris Quartette

MISS NETTIE WASHINGTON, granddaughter of the late Booker T Washington, and the Philip Morris Quartette, will be seen and heard in churches, theatres, and meetings of fraternal, social and civic groups in Baltimore during their 10-day stay which began Wednesday Members of the quartette as pictured above, left to right Charles Cann, a Baltimorean; Otis D. Wright, Albert Jefferson, also of Baltimore and Walter Roper.

31 1947

Prodigies (John F. M. Childs,Jr.)

Piano Genius Scores In Concert In Baltimore

Chicago, Ill.
Chicago, Ill.

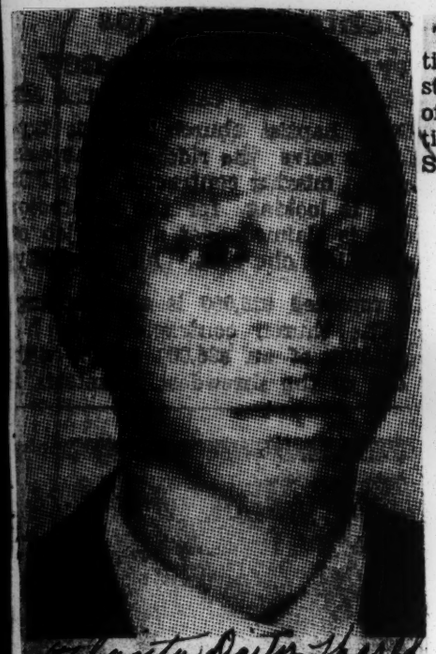
BALTIMORE, (NNPA)—John F. M. Childs Jr., a 14-year-old pianist, appeared as soloist with the Baltimore City Orchestra and Chorus Thursday night at the Douglas High School, under the auspices of the bureau of music of the Department of Recreation and Parks.

After playing Liszt's "Hungarian Rhapsody," the youth admitted that "if the occasion demands he can "break down" and play boogie woogie.

Sat. 6-21-47

The boy has been studying piano since he was four years of age. He has already composed a suite for piano and two arrangements for voice and piano—"Ave Maria" and "Thanks Be To God."

At present he is studying at the Baltimore Institute of Music through arrangements of a scholarship created for him last spring by a group of Baltimore citizens. Most of his training has been received from Ellsworth Toomey.



The Rev. Dixon said the young artist is progressing nicely with his studies and this fall will begin study of the harp, its theory, composition and other lessons at the School of Music and Art.

Atlanta Daily World

COLUMBIA YOUNG ARTIST IN CARNEGIE RECITAL — Fourteen year old Weldon DuBois Dixon, formerly of Columbia, son of Rev. and Mrs. R C Dixon, will be presented in recital in Carnegie Hall this fall, The Lighthouse and Informer was informed during the week.

Atlanta, Ga.

The young pianist, whose talents were loudly applauded by Columbians and who was considered a genius, left Columbia to enter school in New York City in the fall of 1946. Mrs. Dixon accompanied him. Rev. Dixon joined in his family early this year. He had received a scholarship to a music conservatory and his parents thought it worth the sacrifice to break home and move away.

Prodigies

Young Dixon was immediately acclaimed and has to date appeared in a number of recitals.

Thurs. 9-4-47

His fall recital, scheduled for November 9, is being sponsored by the Caputo Conservatory of Musical Art and will be a benefit for the Musical Education Fund for Orphans and Deprived Children, Inc.

PROGRAM LISTED

The ten selections are: Pethetique Sonata, Op. 13, Nocturne In F Minor, Scherzo, Opus 31, Impromptu Opus 29, the later three being compositions of F. Chopin and the first by L. V. Beethoven.

The fourth number is Rondo Capriccioso by F Mendelssohn; others are Rhapsody in B Minor, Op. 79, by Brahms, Malaguena by E. Lecuona, Prelude in G. Minor and Polichenelle by S. Rachmaninoff and, Ritual Fire Dance, by Manuel De Falla.

Thurs. 9-4-47

31 1947

Negro Pianist, Not Quite 4, Makes Debut

Daily Worker
New York, N.Y.

CHICAGO, Aug. 24 (UP).—Margaret Rozarian Harris, just three weeks short of her fourth birthday, became a little temperamental today a few hours before she was to make her debut as a classical pianist.

31 Mon. 8-25-47

The tiny Negro girl wasn't nervous about the recital, or that the program called for her to play 14 selections from the works of Bach, Schubert, Tschaikowsky, Mozart, Brahms and other composers. But she was a little irritated because her mother wouldn't let her play with her favorite doll.

The doll and she were dressed alike in white satin for the concert, to be given in the auditorium of a South Side church. Her mother, Mrs. William Harris, said she didn't want her daughter to get the doll "mussed."

Margaret has given her own middle name, Rozarian, to the doll and seats her atop the piano when she plays.

The concert was arranged by Margaret's teacher, Mrs. Mildred Godfrey Hall. The teacher, who taught the child to read music long before most children can read simple rhymes, said Margaret is one of the most brilliant piano prodigies she has ever heard, although as yet she can't reach the pedals on an ordinary piano.

Mrs. Harris and Mrs. Hall said Margaret has "perfect pitch." She can tell any note by hearing it and when she hears a voice on the telephone once she will recognize it the second time, even if it's months later, they said.

Her father is a machinist for the Pennsylvania Railroad. Neither he nor his wife has any particular musical talent, they said.

There will be no jazz in the concert.

The tiny Negro girl, her favorite doll perched in a chair next to her baby grand piano, played fourteen selections from the works of Bach, Schubert, Tchaikovsky, Mozart, Brahms and other composers.

Mon. 8-25-47

Just three weeks short of her fourth birthday and wearing a white satin dress with a pink ribon in her hair, Margaret appeared before an audience of more than 100 persons in the auditorium of Cary Temple.

3-Year-Old Negro Girl Gives Amazing Piano Performance

B'ham News
B'ham, Ala
8-26-47 Tues.

CHICAGO, Aug. 26 — (AP) — Three-year-old Margaret Harris, who amazed her parents a year ago with piano renditions of "Merrily We Roll Along," and other tunes, hit the classical concert stride Sunday. With the use of improvised pedal attachments, the Negro child presented a full-length program of Brahms, Bach, Schubert, Tschaikowsky, Mozart and Rimsky-Korsakov before 200 listeners in a South Side church.

8-26-47 Tues.

Margaret's program, presented from memory, was of simplified musical arrangement, but one that would have taxed a much older pianist, said her teacher, Mildred Godfrey Hall.

The child had her first formal music lesson last October and since that time has learned to read music and master a wide range of selections.

Neither the girl's father, W. D. Harris, a railroad machinist, nor her mother are musically inclined, they said, although the mother added she has "sung a little."

"I want to be an artist," said Margaret, hugging her doll which she insisted be perched upon the piano during the concert.

Miss Hall rates Margaret as "one of the most brilliant prodigies" she has heard.

Girl, 3, Makes Her Debut As a Pianist in Chicago

N.Y. Times N.Y.
Mon. 8-25-47

By The United Press.

CHICAGO, Aug. 24—Margaret Rozarian Harris, 3 years old, made her debut today as a classical pianist and drew long applause from her audience.

Prodigy

31

The one thing wrong with Margaret Rozarian Harris was that she sometimes couldn't reach the right notes—but she would grow. And her appreciative audience thought that her phrasing, rhythm and pedaling (on extended pedals) were already surprisingly adept for a three-year-old.

Dressed in spotless white satin, with a pink ribbon in her curly black hair, Margaret made her debut as a concert pianist last week in Chicago's Carey Temple (African Methodist Episcopal). She gave the audience a curtsy, saw that her doll Rosezarian was seated on a chair beside the grand piano, then clambered up on the bench and began a Bach minuet. After that and a selection from Mozart's *Magic Flute,* her teacher had to ask the audience to hold their applause until the first part of the recital was over. Altogether, Margaret played 14 pieces, including Schubert's *Ave Maria* and Brahms's *Cradle Song.*

Nursery Rhymes. After the concert, in the Harris' neat, flower-print-curtained apartment in Chicago's South Side Negro district, Margaret couldn't decide what to do next. She tried playing ball with her father, a railroad machinist; then she went to work on some gum, and showed reporters her dolls. Said she, eyes wide: "There were an awful lot of people there, and at first I was afraid. But I just went over to my piano, and then I wasn't afraid any more." How did it feel when the audience clapped? "Felt good—real good."

Said Margaret's mother: "I prayed very hard before she came that she would have an extra amount of wisdom, and it's really there. . . . When I used to sing nursery rhymes to her, she would try to pick out the notes on the piano. Then on St. Patrick's Day last year, she crawled up on the piano bench and played *Mary Had a Little Lamb* all the way through. I phoned a couple of our friends so they could hear it."

Cats & Dogs. Margaret, who will be four this month, started taking lessons last fall and has already learned 18 pieces. Being a little girl, she never sits still very long, so her teacher gives her only 20-minute lessons. Margaret can now read music, but can only pick words like "cat" and "dog" out of her nursery books. (Still, she likes to make a try at reading newspaper headlines, and last week told her mother, "Here's Bilbo on the paper.")

She practices for a half or three-quarters of an hour twice a day, but her mother says, "There's nobody here to get upset over it if she doesn't keep any certain schedule. We want her to grow up like a little girl." Says Margaret: "Sure, I have fun when I practice. I always hope that if I keep practicing, I won't have to take a nap. Don't like naps."

TIME, SEPTEMBER 8, 1947

Prodigies (Margaret Harris)

31

Associated Press

MARGARET ROSEZARIAN HARRIS
Felt real good.

Associated Press Wirephoto.

SHOWING Probate Judge William F. Waugh the fingers with which she plans to launch a professional musical career in Chicago is Margaret Rosezarian Harris, 3, Negro piano prodigy. The judge took under advisement a 10-year contract appointing Margaret's teacher and the teacher's husband as the child's managers.

Prodigy's mother says she prayed for child's extra wit

Tribune Los Angeles, Calif.
(31)
Sat. 9-13-47

CHICAGO — For almost 4-year-old (this month) Margaret Rosezarian Harris, her mother prayed "very hard before she came that she would have an extra amount of wisdom". Mrs. Harris thinks "it's really there". Listening to Margaret, one could be persuaded Mother is right. Margaret makes an awful lot of sense for a half pint.

Margaret is the youngster who got her name in the nation's press two weeks ago when she made her debut as a concert pianist, playing Bach, Mozart, Schubert and Brahms at the South Side's Carey AME church. Commented Time magazine: Sat. 9-13-47

"The one thing wrong with Margaret . . . was that she sometimes couldn't reach the right notes—but she would grow. And her appreciative audience thought that her phrasing, rhythm and pedaling (on extended pedals) were already suprisingly adept."

After the concert, Margaret and her mother talked freely to reporters in the Harris' South Side apartment. Father Harris, a railroad machinist, went unquoted. Said Mrs. Harris:

"When I used to sing nursery rhymes to her, she would try to pick out the notes on the piano. Then on St. Patrick's Day last year, she crawled up on the piano bench and played "Mary Had a Little Lamb" all the way through. I phoned a couple of our friends so they could hear it."

What, No Piano?

Courier, Pittsburgh, Pa. 9-6-47

PRODIGY AT PLAY — Here's Margaret Harris, the piano prodigy in a playful mood with her tricycle and doll. In her debut in Chicago last week the brilliant 3-year-old girl created a sensation in musical circles with her playing of the classics. Mrs. Clara Harris, her mother, is at her side.—Morgan Photo.

(31) Prodigy

Courier Pittsburgh Pa.

FAME-BOUND FINGERS—Tiny Margaret Rosezarian Harris, 4-year-old Chicago piano prodigy, shows her teacher, Mrs. Mildred Godfrey Hall, the ten little fingers which are leading the child to fame—and soon, fortune. The court approved a contract granting Mrs. Hall and her husband a third of Margaret's income for the next ten years.—INP. Sat 10-11-47

CONTRACT FOR ONE-THIRD PRODIGY'S EARNINGS OK'D

It's all settled now. Four-year-old piano prodigy, Margaret Rozarian Harris has a contract with her teacher, Mrs. Mildred Hall, and her husband.

Mrs. Hall, who has been her teacher and "manager" for the past year, will get 33⅓ cents out of every dollar the child pianist earns for the next ten years. A booking agency is to start scheduling concerts immediately. They will get an additional 10 per cent.

Previously, a court had rejected contracts that would give the Halls 50 per cent and later 40 per cent. Margaret is the daughter of Mr. and Mrs. William Harris, 5449 Indiana ave.

3-Year-Old Piano Prodigy May Make Concert Tour

Morris Agency's Request for 40% of Take on 10-Year Contract Called 'Out of Line'

CHICAGO—A 50-concert tour for three-year-old Margaret Rozarian Harris, piano prodigy, who has already given up Boogie Woogie for Bach, looms as a distinct possibility here as hearings on managerial terms are currently being held in Probate Court.

Judge William Waugh last week continued a hearing until Sept. 19, when he advised that a 40% managerial commission for the William Morris Agency over a 10-year period was "inclined to be out of line."

Leo Salkin, head of the Chicago branch of the agency, said that he had received about 50 offers for appearances for Margaret in concerts, radio and motion pictures. The child began playing when she was two years old.

Teacher to Manage Prodigy

The proposed contract called for 40% of the take of the tour, less expenses to go to Mrs. Mildred G. Hall, the child's piano teacher, and her husband, Harold, as managers. Margaret's parents would get 60% of the net.

Margaret, who reads music although she cannot read printing, has absolute pitch and a phenomenal memory. She made her concert debut a month ago here playing a range of classical numbers from Brahms to Schubert.

The progidy, who is almost four years old, has only one idiosyncrasy. She will not play the piano unless her battered doll, "Rozarian," is perched atop the instrument.

SEEKS OKEY—Margaret Harris, 3-year-old piano prodigy of Chicago, who has asked the courts to approve her professional musical career. A ten-year contract being studied by the court would award 60 per cent of net earnings to Margaret and her parents, Mr. and Mrs. Harold William Harris, and 40 per cent to her teacher, Mrs. Mildred G. Hall, who seeks approval as the child's manager.

Muriel Rahn Solves Dixie Segregation

World
Atlanta, Ga. 31
Fri. 1-3-47

NEW YORK.—(ANP)—Muriel Rahn, soprano, who sang in "Carmen Jones," has discovered a way for a colored artist to give concerts in the south without fellow Negroes being segregated in the audience, the New York Times reported Sunday:

She has done it by appearing with amateur Negro sponsors, "who, being taxpayers," the article says, "have access to municipal auditoriums. These sponsors do not set aside a 'white section' so that when non-Negroes come to the concerts, they have to take their places anywhere in a house that has no reserved seats."

Muriel Rahn Thrills St. Louis Audience

Afro-American 31
Baltimore, Md.

ST. LOUIS—Nearly 2,000 persons jammed Kiel Auditorium here last week to hear the rising young concert star, Muriel Rahn, and to applaud her unique and sublte victories over the forces of segregation in certain jim crow auditoriums where she has appeared. Sat. 3-1-47

Her most recent victory in Kansas City resulted in the withdrawal of NAACP picket lines from the Music Hall on the day of her concert.

In St. Louis, local music critics raved over her singing, the conservative St. Louis Post Dispatch stating that, "Miss Rahn proved herself an artist of considerable distinction." Sat. 3-1-47

Her current midwest tour will end on March 30, when she sings in Chicago's Eighth Street Theatre. Easter Sunday, her annual New York Town Hall recital will be given for the benefit of the Morningside Community Center's Interracial Camp for Harlem's underprivileged children, after which she will appear in Newark, Philadelphia, Baltimore and Washington.

Withdraws Pickets for Rahn Recital

Afro-American 31
Baltimore, Md.

KANSAS CITY, Mo.—(Special)—The NAACP picket line around the Kansas City Music Hall took a holiday on Lincoln's birthday when Muriel Rahn, concert star, sang there before a mixed audience. Sat. 2-22-47

For the past several months, the Kansas City branch has been protesting the jim-crow policy of the Music Hall which require all colored to sit in the balcony. In the case of Miss Rahn, a firm legal stand was taken by the local promoters and the artist against the Music Hall policy, and Miss Rahn's side won. Sat. 2-22-47

The local sponsors of the concert demanded and obtained use of the publicly owned hall, then told the management: "We are going to give a public concert and we're not going to 'discriminate' against our white friends. They may come and sit wherever they please in this auditorium, just as we are going to do. We are not prejudiced."

Muriel Rahn Tops Field

Chicago Defender 31
Sat. 2-22-47

NEW YORK—Muriel Rahn, concert artist and former Carmen of "Carmen Jones," has hung up a record for the highest number of solo appearances with the Carnegie "pop" concerts this season.

Miss Rahn has made five appearances with the Symphony (two "on tour" at nearby Bridgeport and New London, Conn.), and has sung to more than 30,000 music lovers.

Muriel Rahn Stars In Carnegie Hall Opera

31 Lighting Informer
The Fighting Informer, Columbia S. C.

NEW YORK—Muriel Rahn, noted concert and operatic soprano gave ample evidence this week that she is the most logical candidate for the Metropolitan's next production of "Aida" when, and if, that august body ever decides to "lower the bar's and admit native born American artists of color to its ranks.

In a startling well cast role of an Egyptian Princess in 'The Martyr," original grand opera by H. Lawrence Freeman, veteran Negro composer, produced at Carnegie Hall last Sunday with a white and Negro cast, Miss Rahn matched her physical perfection for the part with a thrilling vocal and dramatic performance that stamped her as top material in the operatic field.

Not since Caterina Jarboro appeared in the role of "Aida" for Maestro Alfredo Salmaggi at the old Hippodrome Theater in this town a decade ago has anyone shown such potential physical, vocal and dramatic attributes for "Aida" as La Rahn. Watching this former 'Carmen' of Carmen Jones romp through the difficult singing and acting assignment given her by composer Freeman, we could not help wish that Branch Rickey had as much to do with "The Met" as he does with the Dodgers.

The hundreds of music lovers who witnessed the premiere of 'The Martyr" were thrilled by the brilliant score of H. Lawrence Freeman and reports have already stated that another of his works will soon be heard. Miss Rahn left New York following her splendid performance for a coast to coast concert tour that will take her to Pittsburgh, Fort Worth, Wichita Falls, Austin and other Texas cities continuing to Phoenix, Arizona, Los Angeles and returning by way of Omaha and several midwestern colleges.

Metropolitan Opera overdue for Muriel Rahn, says husband-manager

Los Angeles Tribune 31
10-9-47

NEW YORK — Muriel Rahn, in the role of an Egyptian princess in "The Martyr", an original grand opera by Negro composer H. Lawrence Freeman, started her husband-manger Dick Campbell mooning after Metropolitan Opera honors for his wife this week.

In the Negro-white production, given at Carnegie Hall recently, Miss Rahn "gave ample evidence that she is the most logical candidate for the Metropolitan's next production of 'Aida' when, and if that august body ever decides to lower the bars and admit native-born American artists of color," said Campbell.

"Watching this former Carmen of 'Carmen Jones' romp through the difficult singing and acting assignment given her by composer Freeman, we could not help wish that Branch Rickey had as much to do with the 'Met' as he does with the Dodgers", Campbell gushed heavily on.

To sing in Los Angeles in October, Miss Rahn left New York immediately after the one-shot performance of Freeman's opera to give concerts in Pittsburgh, Fort Worth, Wichita Falls, Austin, Tex., and other cities. 31 Sat.

MURIEL RAHN

31 1947

Muriel Rahn

Rahn Breaks Record At Carnegie Pop

NEW YORK—Muriel Rahn, concert artist and former "Carmen" of Carmen Jones has hung up a record for the highest number of solo appearances with the Carnegie "Pop" Concerts this season, according to Daniel Rybb, founder and director of the famous summer series which emante from Carnegie Hall.

Miss Rahn has made five appearances with the Carnegie 'Pop' Symphony, (two "on tour" at nearby Bridgeport and New London, Conn.) and has sung to more than thirty thousand music lovers in the process. Bridgeport alone accounted for nearly half this number on August 10th when the "Pop" played at Candle Light Stadium.

Since all Miss Rahn's appearances were on "Gershwin Nights" she also holds the season's record for the highest number of appearances in America on programs dedicated to the works of the great composer. This is due to the fact that no other "Pop" series has presented as many "Gershwin" programs as Carnegie this season. Edward Matthews appeared with Miss Rahn on three occasions while Larry Winters joined her for two.

For Paul Robeson

Daily Worker Wed. 7-16-47

PAUL Robeson is going to sing at the Lewisohn Stadium Thursday. New York, N.Y.

A great voice is going to ring in that arena, filling the hearts of the people with joy, with a sense of their own greatness, delighting the ear and firing the imagination.

The little-minded men of Peoria, Illinois, and the frightened officials of Albany, New York, tried to gag that singing voice. They said it "arouses men's passions." As they once said of another man that "he stirreth up the multitudes" with his words.

In a way, these men who tried to gag Robeson are quite right. It is true. He does make of art a wonderful speech speaking to man's nobility and to his hatred against wrong. But was there ever a nobler achievement of art than this? Wed. 7-16-47

Let the callous-minded forget and rush to acclaim a Kirsten Flagstad, siren singer for the Nazis, in the name of "pure art." As for the true-hearted people of New York, we'll all be at the Stadium tomorrow to roar our pride in Paul Robeson, great Negro artist, great American, mighty voice of the singing people.

To Sing for Trade Unions, Colleges, He Tells 2,000

Afro-American Baltimore Md.
Sat. 3-29-47

SALT LAKE CITY—"You've heard my final formal concert for at least two years, and perhaps for many more.

"I'm retiring here and now from concert work—I shall sing, from now on, for my trade union and college friends; in other words, only at gatherings where I can sing what I please."

Thus spoke Paul Robeson to an audience of some 2,000 persons recently at the University of Utah here.

Packs Surprise Punch

Mr. Robeson, who has been doing concerts, along with stage work since 1925, is one of the few artists who does his own programming which usually ends up with a strong punch.

"I warn my audiences that I am about to wind up with some pretty strong stuff—actually inviting them to leave if they can't take it," he said.

"You know," he said, "I will not sing down South before audiences where my people are segregated—I will sing only at colored universities down there, where white people can attend and sit in an audience among their colored neighbors."

As Long as Voice Lasts

After reaffirming his intentions to leave the concert stage and his determination to work harder for world peace and the betterment of the condition of the colored American, Mr. Robeson concluded by saying that his friends can hear him sing, "just as long as this voice lasts."

Sat. 8-30-47

The singer-actor will go East, after a vacation on the Pacific Coast, to play the lead in the film version of Howard Fast's book, "Freedom Road."

The film, Mr. Robeson averred, could not be made in Hollywood because of its unorthodox treatment of Southern problems during the Reconstruction period.

Part of his mission, he stated, will be to raise funds for the production of such a film.

Robeson turns journalist; to turn out column for Harlem weekly

Tribune-Los Angeles Calif.
Sat. 7-26

NEW YORK — Paul Robeson's urge to speak out against racial discrimination and for the letist cause will find further expression in a column in the People's Voice, Harlem weekly with a leftist flavor.

Robeson will become a regular contributor to the paper, which was founded and formerly published by Congressman-Rev. Adam Clayton Powell Jr., PV announced. The column begins today (Saturday).

Describing Robeson, now 49, as a man of wide scholarship (Phi Beta Kappa from Rutgers, 1919), PV, in the announcement, called him "that rarity: a genius endowed with an exceptional social consciousness."

Sat. 7-26-47

Despite an announcement that he intends to give up singing in concerts and "speak up and down the land against prejudice and discrimination . . . it is not enough to sing pretty songs" . . . Robeson has continued to do more singing than speaking; has been barred from doing either by city fathers of Peoria, Ill. and Albany, N. Y. because of alleged connection with the Communist movement.

Whenever he is asked, "Are you a Communist", a question which comes up in interviews, with "monotonous regularity", according to PV, Robeson "invariably" answers, "I am an anti-fascist."

Sat. 7-26-47

In addition to America's 13,000,000 Negroes in which he has what he calls an "understandable interest", Robeson feels "that the 150,000,000 in Africa and the millions in the West Indies are important too"; works off that interest as chairman of the Council on African Affairs, a New York organization which, because it has Dr. Max Yergan, suspected high prest of U. S. Negro Communism as a behind the scenes manipulator (as has PV), is often suspected of Communist motivation.

3,500 HEAR ROBESON

N.Y. Times N.Y.

But Peekskill Residents Heed Legion and Few Attend

Mon. 8-25-47

Special to THE NEW YORK TIMES.

PEEKSKILL, N. Y., Aug. 23—The protest by the Peekskill Post of the American Legion seemed to be effective in keeping local residents from the Paul Robeson concert in Peekskill Stadium tonight but 3,500 vacationers from other communities attended.

The concert, at which other performers also appeared, was for the benefit of the Committee to Aid the South. It was estimated that less than 100 persons from this communities attended. There was no disturbance. Mon. 8-26-47

The local post of the American Legion had asked Peekskill residents to stay away from the concert because of Mr. Robeson's reputed left-wing sympathies and beliefs.

VOICE in the WILDERNESS

Afro-American 8-1-47

by Harry Keelan

At the conoclusion of his Detroit concert, Paul Robeson announced that he was leaving the concert stage to enter politics! This is a most significant event, not only for Afro-America but for colored people the world over.

For Paul Robeson is a citizen of the world, an internationalist. His politics rise above the puerile, Democratic-Republican, one-party system of the United States, and reach up into the mature, proclaimed right, center and left of world politics.

He has lived in many lands, and speaks many languages. He sees the world as a collection of people of different races, colors, languages, customs and gods. But he has learned that they are all warm, sympathetic human beings, with the same aspirations, anxious to know and to get along with each other. He recognizes clearly the vicious forces of the political right which keep them apart for personal gain.

Snob Appeal

He also realizes that these leaders of the political right and center reach down to the common man for support by snob appeal.

A snob is a product of a feeling of insecurity. His false sense of values makes him even carry his overalls in a brief case! This anachronistic survival of the craven courtisan is democracy's greatest weakness.

8-1-47

So Paul Robeson has turned to the political left. As a citizen of the world, he knows world history. He has followed the revolutions of France, Russia, Mexico, China and Spain, also the Rooseveltian revolution in America. He has seen counter-revolution in Spain and America!

Because of his knowledge of world politics, he will not feel the insecurity of Americans venturing to the left for the first time.

Won't Fight Russia

Therefore, he will not waste valuable time kicking around Communists, but will save his blows for his real enemies, the Tafts, the Vandenbergs and others on the political right!

The prime important Russian problem plagues all American politicians and statesmen because of their ignorance and fear of the Soviets. Robeson has seen, at close hand, what Russia is doing.

He has worked there, and chose to educate his son in Soviet schools. He knows the language, and can read what Russians write about themselves and others.

Baltimore, Md.

No other American in the political field, including the President of the United States and the Secretary of State, has such knowledge. It cannot be gained by over-the-teacup diplomacy!

Sensitive to Suffering

And finally, Robeson is a colored man. This means that he is sensitive to human suffering, and moves among people who are more considerate of others than are the whites.

Thus armed with more intelligence, more ability, more sensitivity and more knowledge than any white, English-speaking politician or statesman, there is no reason why he cannot lead Afro-America out of darkness into the light of world politics.

Insteal of always bringing up the rear in the march of human progress, the banner of Afro-America can be planted by Robeson in the vanguard beside those of Russia, China and India!

Legion Asks Boycott, 3,500 Hear Robeson

Sat. Evening Bulletin Philadelphia

PEEKSKILL, N. Y.— (ANP)— Paul Robeson would have had a much larger crowd at his concert last Saturday, had it not been for the Peekskill post of the American Legion. The local post of the le-

tion requested the residents of this town to stay away from the concert because of Robeson's reputed left-wing sympathies and beliefs. Sat. 9-6-47

Vacationers made up the bulk of the crowd of 3,500. Residents of Peekskill numbered less than 100. The Committee to Aid the South benefitted from the program's proceeds.

Dodges Police, Vows To Return For Court Test

Chicago Defender

Chicago, Ill.

Singer Labeled As Pro-Red 'Happy' To Join Henry Wallace

Sat. 4-26-47

PEORIA, Ill. — Backed by progressive citizens, the liberal press and fellow artists, Paul Robeson, stage and concert star, appeared here Friday night, despite a city council ban, and said he will return to this borderline town at a later date to fight the "fascist order" in court.

Robeson denounced the action of the city council and Mayor Carl O. Triebel, who ruled against his appearance, as "fascist technique." He also took issue with the un-American Activities Committee which pinned a pro-Red label on him earlier in the week. Robeson said he was happy to join former Vice President Henry Wallace and scores of other liberals who have been branded by the committee dominated by Mississippi's Representative Rankin. Sat. 4-26-47

Earlier, a scheduled concert in a 1,500-seat hall was cancelled by the sponsors "because advance sales were low." The action came about the same time the city council passed a resolution banning any artist or speaker "who is a propagandist for un-American ideology." Town Mayor Carl O. Triebel overrode the council and said Robeson could sing in the City Hall, but changed his order at the last minute after a meeting with members of a local American Legion post.

14 Cops at Depot

Robeson was en route to the town when the Mayor withdrew permission on the grounds that a Robeson concert might cause a riot. Fourteen policemen were at the depot to keep Robeson from getting off the train, but he arrived unobserved. Instead of attempting to give the concert, he went to the home of A. Jay Martin, CIO Farm Equipment Union organizer. It was there that Robeson blasted the town's action and the un-American Activities Committee statement. He was given a reception by a citizens' committee, and Martin's home was so crowded some of the guests had to be turned away. Sat. 4-26-47

Robeson said he could have gone to the City Hall to demand his rights, but that it would have been useless in the face of city officials' reaction. He said Peoria has gone on record as being taken over by fascists. The singer added that he will return at a later date to test the legality of the ban under the state constitution.

Won't Be Bullied

Saturday, Robeson telephoned the Council on African Affairs in New York saying:

"I do not intend to be bullied in the slightest by these fascist techniques. I know Peoria citizens... will demonstrate their own feelings against this un-American assault in their own way."

"The Peoria incident is not at all accidental," he added. "It follows by two days the House Un-American Committee's selection of me as one of its special targets. Frankly, I feel honored to be in the same company with former Vice President Wallace."

Robeson said he will speak in New York at the Council on African Affairs rally April 25, where he will explain the full meaning of the Peoria incident and issue a statement on the "un-American committee's war against American democracy."

N.Y. High Court Sustains Robeson's Right To Sing

Chicago Defender, Chicago, Ill., Sat. 5-3-47

ALBANY, N.Y.—The New York Supreme Court last week restrained Albany's Board of Education from interfering with a Paul Robeson concert scheduled for May 9 at Philip Livingstone High School.

The school board originally granted a permit for the concert which is to be sponsored by the Carver Cultural Society of Israel AME Church. It cancelled the permit last week after the Thomas-Rankin committee claimed that Robeson was pro-Communist. Sat. 5-3-47

The restraining injunction, made returnable at Kingston, May 2, was granted on the motion of lawyers for Joseph Cannon, president of the Carver society. Supreme Court Justice Isadore Bookstein also issued a temporary injunction restraining the board from interfering with the sale of tickets or advertising for the affair.

Cannon, who was represented by Atty. Arthur J. Harvey, submitted an affidavit showing that the society had agreed to pay Robeson $2,000, of which $300 had been paid. It also showed that tickets had been printed and advertisements placed in newspapers in three cities. Sat. 5-3-47

The Rev. Samuel B. Reed, pastor of Israel Church, said he asked Nelle T. Towner, president of the school board, why the permit was being withdrawn. Towner said the board "would not have that man in the school to sing." The Rev. Mr. Reed's wife, who is secretary of the Carver society, said she began arrangements for the concert last summer, and that the Board of Education informed her Sept. 30, that the auditorium could be used. As a result, expensive arrangements were made and advance tickets sold. Chicago Defender

Harvey said that he received notice that the auditorium would not be available, from John W. Park, superintendent of schools. Park told reporters that he understood the board had suggested that another artist, perhaps Marian Anderson, be substituted for Robeson. Chicago, Ill. Sat 5-3-47

Town Mayor Erastus Corning made it known that he was the moving spirit behind the cancellation. State Senator Kenneth Sherbell and Councilman Eugene Connolly demanded that the board withdraw its opposition to Robeson's appearance.

NMU Cheers Robeson Plea on Civil Liberties

New York, N.Y.

By Bernard Burton

Daily Worker

Delegates to the CIO National Maritime Union convention yesterday stood up and cheered Paul Robeson's call for a fight to preserve American civil liberties, when men like Henry Wallace himself and are stopped from speaking because of "labels," he declared, then "this is not 'The House I Live In.'"

The reference was to the song by Earl Robinson which Robeson had rendered earlier. An honorary member of the NMU, Robeson said the struggle for freedom today goes beyond the Taft-Hartley law. He warned that the drive against labor, the Negro people and democratic rights is a counterpart of "what happened in the Spain that I saw." 9-30-47

Robeson made his brief talk after rendering five songs. As an artist, he declared, "I am no safer than a Negro boy down in Alabama—no safer than any worker fighting for security. As long as one person can be touched here at home or any place in the world, I can be touched."

Robeson appeared while results were being compiled on the vote for the appeals committee. Members of Curran's "Rank and File Caucus" later claimed 10 of the 15 members of this committee.

ONLY TWO MORE

The convention now has only two more committees to elect before reaching discussion of major policy questions. They are the officers reports and shipping rules committees for which candidates have already been nominated, to be elected today.

The convention was again tied up yesterday this morning in prolonged discussion on the seating of two delegates from Cleveland, Michael Vargo and Josh Lawrence, a national director.

These delegates had been challenged by members of Curran's caucus but their seating was upheld on a roll-call vote last Saturday. Chicago Defender

On Curran's request a committee of three had been dispatched to Cleveland and reported back today.

They reported that they had examined the shipping list which had been disputed and found 102 shipping cards which entitles the port to two delegates. Curran supported members of his caucus in again challenging the seating on the basis that some of the shipping cards had been on file since last January.

DISPUTES CURRAN

A delegate who disputed the stand of the caucus and of Curran explained the Great Lakes are frozen over in the winter, preventing any shipping. Cards are held on file until it is definitely learned that members are no longer available to ship. The question was again referred to the credentials committee which was to meet with all the national officers. Full.

During the reopening of the Cleveland question, Victor Kelly, a Negro delegate from the S.S. Marine Flasher, took the floor and declared he was "getting tired" of all the "technicalities and investigations" that are started against "only certain members."

He said the delegates had been elected to unite the union and work out a program. "If you don't agree" with the caucus, he said, "you're a member of the other side." He asserted he was a member of no side and pleaded for this to become "a convention of seamen" and not of cliques. "We'll be here to Christmas" if this keeps up, he said.

Robinson, who was introduced by Curran as "a good friend of ours, a great artist and a working man," sang The Free Mariners, Water Boy, Joe Hill, Lullaby, Old Man River and The House I Live In.

Wallace Says Manufacturers Play Minorities, Majorities

Daily Worker

Atlanta Ga.

SPRINGFIELD, Mass. - Former Vice-President Henry A. Wallace on October 3 told an enthusiastic capacity audience of 3500 in the Municipal Auditorum here that "the National Association of Manufacturers plays White against Negro, Christian against Jew, and Catholic against Protestant." 10-11-47

Here under sponsorship of a citizens' committee Wallace told his listeners: "You have noticed, I am sure, that the NAM advertising is never directed to the fight against racial discrimination and prejudice.

"The double-talk boys who use the word 'freedom' are sincere about protecting freedom -- their freedom to privately control prices by limiting production. They are sincere about protecting the freedom to hire and fire without regard to human needs," Wallace said.

"They are sincere about protecting the freedom to starve. The double-talk boys who don't like government insurance are responsible for the Taft-Hartley Bill which involves government more and more in labor-management disputes," he said.

ROBESON'S IS GUEST

Featured guest of the evening was Paul Robeson, famed Baritone, who always a Springfield favorite--offered four songs. Applause indicated that the audience desired additional selections, but Mr. Robeson concluded his part of the program by reading a poem titled "Freedom Train," and which asked in verse whether or not the Freedom Train now touring the country was free of Jim Crowism, and whether it meant a single compartment for both Negroes and Whites. It was a very moving and significant poem by Langston Hughes.

The audience donated "in excess of $2000" after being exhorted by Dr. Frank Kingdom noted liberal commentator, to contribute funds for the inception of a "people's party."

The money, Dr. Kingdom explained, will be used "to put in motion the machinery to put Henry Wallace in the White House."

Robeson Sings to 6,000 In Toronto, Despite Talk Gag

Daily Worker
New York, N.Y.

By Arthur Walker
Special to the Daily Worker

TORONTO, Ont.—Paul Robeson, citizen of the world, fresh from the Chicago meeting of 22,000 he attended with Henry Wallace, arrived in Toronto Saturday with Lawrence Brown, his accompanist for 22 years. His cheerful grin warmed all who met him at Malton Airport—even as it warmed the huge Coliseum when he appeared there Saturday night, welcomed by a standing ovation from 6,000 Toronto citizens.

The fact that the Toronto Police Commission had banned any speech by Robeson added zest to the concert. It not only gave him great publicity for all he stands for, but it also brought into the full light of day what the tories who sought to gag him, stand for. So far only Europe has seen the logical conclusion of that—with tragic results.

The Coliseum is a huge hall of steel girders, thousands of wooden chairs and a lot of space It is so big it even dwarfed the great Jewish Choir. But it never dwarfed Robeson. For this man, the occasion was something more than a concert. With his good humor and his genius for satire he ridiculed the ban that was upon him. He succeeded in making this concert a social, political, and musical document—a night that will live as long as Toronto lives.

PAUL ROBESON

His songs were numerous and included, "My Love is the Rose," "Over the Mountains," "Rejoice," "Three Mariners," "Water Boy," 'No, John, No' (the audience just loved that one), 'United Nations," "Scandalize My Name" (just right for the occasion) and "Go Down, Moses."

He even included a Mozart Aria (which he said was called "subversive" in Mozart's day) and a hymn by Beethoven "who loved the people."

The most successful of his songs, however, was "Old Man River" (which the audience demanded and to which he has given new words) and Earl Robinson's "The House I Live In." These two songs epitomized this great singer, for it was in "Show Boat" that he scored his greatest success with the singing of "Old Man River." And "The House I Live In" is America to him

In a little (and quite harmless) speech at the end of the concert Robeson expressed his pleasure at singing in Toronto. "You know what I stand for," he said. "I stand for a real democracy—a world democracy of all free people, white and black. Let me say this—that I hope to come back to Toronto one day and sing and talk to you.

I stand for real democracy, and I will fight for that democracy to the end of my days."

That is Paul Robeson, citizen of the world. In the front lines with the Republicans in Spain, in the Chinese struggle against Imperial Japan, with the allies in World War Two, he had found faith in the brotherhood of man. I am certain that at the Coliseum on Saturday night the people of Toronto, at his only Canadian concert this year, felt new hope when they heard him sing:

Go down, Moses
Way down in Egypt land
And tell old Pharaon
To let my people go. . . .

THE HORIZON

Courier Pittsburgh Pa.

What Motivates Robeson As He Chooses to Fight On the Side of the Scorned?

By P. L. PRATTIS

WHAT IS FATE doing to Paul Robeson? Playing a trick on him? Preparing him for heroic legend, for the tragedy of dissolution in the clashing of two great and hostile worlds? It may be remembered that some weeks ago, in this space, this writer expressed himself about association with American or foreign-born Communists on American soil. In this day, when all of us who write or speak for the public may feel impelled to state their position, to let everybody know where he stands, this writer stated that true liberals, from the standpoint of expediency alone, should avoid association with Communists. It is admitted that a position taken on such grounds, does not go to the roots of the issue involved.

Mr. Prattis

Such an attitude is simply an acknowledgment that your effectiveness as a liberal will be reduced to zero if it can be proved that you are a Communist or that you have ideological fellowship with Communists. That is because of hysteria about communism and Russia, of which the public has allowed itself to become the victim.

No one knows and understands the implications of this any better than Paul Robeson. Is he a Communist? This writer doesn't know. Is he a fellow traveler in the true sense of the term? We lack the answer to that one also.

IT IS POSSIBLE that Mr. Robeson could be neither Communist nor fellow traveler and pursue his present course. He could be a very loyal American and have views like some of those of the Communists. He might be quite unwilling to give up his views just because they were like those of Communists or just because he was listed with them.

That is one way of looking at the problem of Mr. Robeson. There is another way.

Receptivity to Communism has not always been popularly forbidden in the United States. Twenty years ago, Communists had much greater popular acceptance than members of the International Workers of the World, the old IWW. Americans ere terrified of the IWW's a generation ago when no good case could be made of blaming them on Russia or on counter ideology. Many Americans, white and black, did not hesitate the merits of communism in those days and to associate themselves with the pioneers in setting up a new political party.

MAYBE PAUL ROBESON was one of these, one of those who not merely waded around in the water near the shore, but also went out to swim. Maybe he formed friendships, developed loyalties. Maybe he found truths in the new philosophy which seemed rooted in the very core of his being. Maybe he learned to like some of the philosophy and something about its breeding ground (Russia) before it became such an horrendous crime to do so. He may have been as sincere and devout as a man choosing a new religion, finding and embracing a new faith.

But what the public regarded calmly twenty years ago, it hysterically denounces today. And Robeson is confronted with a choice of giving up what he believes in or surrendering to a public thirsty for blood. It seems as though he has made his choice. This writer has advised that the Communists be left to shift for themselves. He may be wrong and Robeson may be right. The world Robeson once knew falls away from him. He will be hurt—no doubt of that. But neither can it be doubted that he will grow. He has taken his postion against great odds. He had but to sing and be happy. He has chosen to fight, to play a stellar role in the drama of two grumbling worlds. Don't bet against him. He may be the winner. He has made a marriage with a portentous fate.

Two dozen police were on hand recently when Paul Robeson gave a three-hour concert in the Toronto, Canada, Coliseum.

The purpose was to stop the concert if Robeson attempted to "spout Communism or attack British Empire policy." Robeson fooled 'em by sticking to his singing.

However, Robeson is smart enough to put over in song the equivalent of a good talk, whether Communistic or not.

Crucifixion of Paul Robeson Blasted by Press in India

The Courier

NEW DELHI, India—(ANP)—"If Paul Robeson is un-American, so much the worse for America," declares The Hindu, India's greatest newspaper, in an editorial condemning the recent incident in Peoria. Paying tribute to Robeson for his great work in the uplift of his race, it said: "Robeson has been to Russia where he found that non-white persons were treated as equals by the government and the people of the Soviet Union.

"Impressed by this, he sent his son to a Russian school. Red-baiters in the United States recently announced him as a Communist sympathizer. This led to a refusal to allow him to give a public recital in Peoria, Ill.

"It is worth noting that the colored press, which speaks for about one-tenth of the population in the United States, has always been vocal in supporting the movement of colonial peoples for independence.

"Colored Americans do not want a special place for themselves. They want political and social equality. Like Robeson, they see that their progress is linked with the emergence of suppressed peoples in other countries, and realize that democracy at home will come only when nations cease to dabble in power politics and put their own houses in order."

Robeson to Rest Year, Says Wife

Afro-American
Baltimore, Md.

NEW YORK — Mrs. Paul Robeson said last week that her husband will retire for a year following his return from a concert tour in Panama.

She said he had been working for 15 years without a rest or vacation. His health is "not too good," and he "must take an extended rest without contracts for a year

Robeson Says He Will Play 'Othello' If Henry Wallace Will Talk Between Acts

(31) Afro American Baltimore Md.
Sat. 5-24-47

ALBANY, N.Y.—(ANP) — A proposition to "appear in Othello for a year on Broadway or elsewhere," was advanced here by Paul Robeson, if former Secretary of Commerce Henry A. Wallace would be permitted to speak between the acts at each performance.

The singer-actor made this statement during the intermission of a concert he gave in Philip Livingston Junior High School auditorium. Between 1,000 and 1,100 crowded into the 1,250-capacity hall to hear Robeson. Gross receipts amounted to approximately $3,000.

The singer's appearance in the high school auditorium was made possible by Supreme Court Justice Isadore Bookstein, who ruled that the Albany Board of Education could not interfere with his appearance.

Earlier Engagement Canceled

Earlier the school board, acting on order of Mayor Erastus Corning, had cancelled a permit granted to the Carver Cultural Society of Israel AME Church for the presentation of Robeson on the grounds that report by the house committee on un-American activities had named the singer as being affiliated with Communist-dominated organizations.

Judge Bookstein enjoined the board from interfering in the concert, but added that Robeson was only to "sing."

Sat 5-24-47

The singer made no reference to the dispute while on stage, and the concert was not marred by any incident. However, during intermission backstage, Robeson reiterated his avowed purpose of not undertaking a formal concert tour for the next two years.

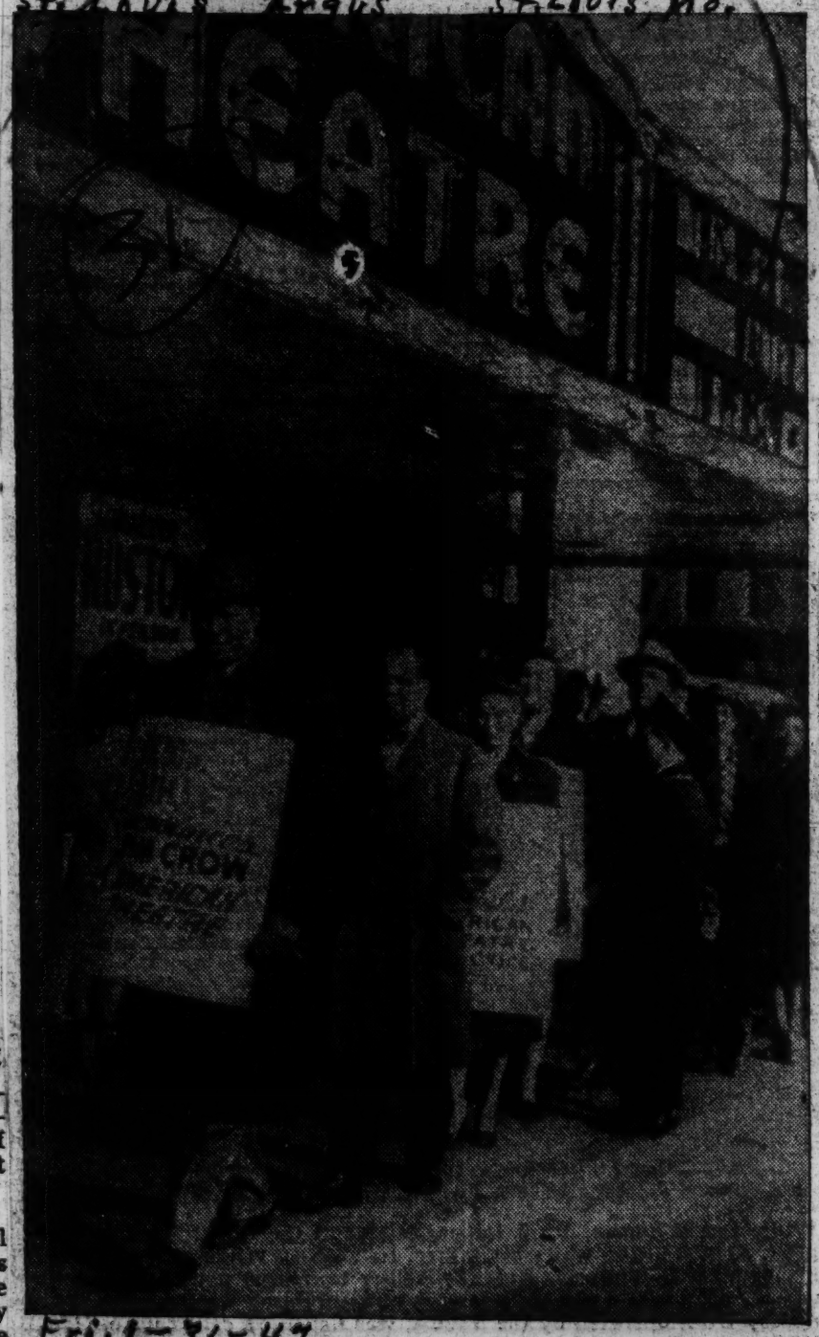
No More Pretty Programs

"In the future, audiences will have to hear me talk as well as sing," he declared. "I will not be fettered. I do not care to give any more pretty programs. I have views on political, economic, labor and social questions, including discrimination and segregation, which I wish to express.

"If I can help to draw an audience for Henry Wallace by singing, I will be glad to give concerts. I support Wallace's viewpoint. He has something to offer the country. It would be practical for him to speak between the acts of 'Othello'. There would be no breaking of the mood after all, most of the patrons go out to smoke."

PAUL ROBESON IN REAL LIFE DRAMA

St. Louis Argus St. Louis, Mo.



Fri 5-31-47

Paul Robeson, who stepped out of his stage role into real life drama here last Saturday, is shown leading the line picketing the American Theatre for practicing segregation. The famed actor-singer, who was here for a concert, said he intends to "talk up and down the nation against race hatred and prejudice."

Paul Robeson and Negro History

(31) Black Dispatch Oklahoma City, Okla.

Striking right at the heart of the virtue and substance in studying Negro History, Paul Robeson, in a recent statement, took the same position as the Black Dispatch when in this editorial column we recently said examination of the early history of black people will develop self-respect among people of African extraction, and among all peoples. It will prove that the base of present day culture and civilization is totally black—not white—and if there can be eliminated from the mind of the young Negro thoughts of innate inferiority that have been falsely placed there, the ground has been properly fallowed for growth in all fields of endeavor.

The average Negro boy and girl get the first setback when they study present day texts, which infer that black people are inferior, and white children are given the idea of superiority through reading the same school books. Nothing is placed in the hands of either black or white during this adolescent period that would slant their minds to the fact that Negroes have had something substantial to do with educational process and cultural development.

We suspect the average white child would be shocked if told that public schools were not available in the South to poor people, either black or white, until Negroes got control, during the reconstruction period, of legislatures in the South. Too many whites have been busy reading Claud Bowers' "Tragic Area" to note that poor white people were denied free education and training in skills prior to emancipation. They do not realize that in a certain sense the emancipation of the slaves did more for poor whites than it did for the blacks, for the poor whites in ante-bellum days were on the outer fringe of society. The slave and the wealthy white planter lived on the rich, black bottom lands, while the poor whites, illiterate, victims of malnutrition, poor housing and disease, lived in the sand hills and the bleak mountain region.

But, Paul Robeson avers, just as the Black Dispatch thinks, both races should know more of the cultural contribution Negroes made independently, in ancient times, on the continent of Africa. Here's what Robeson recently had to say in the Negro History Bulletin during Negro History Week:

(31) Sat. 5-24-47

"It is not enough for the American people to understand the cultural contribution of the Negro people here in America—even when this lesson is fully comprehended, as it yet remains to be. To know no more than this is to have a very limited and narrow view of the Negro's cultural history. I find it necessary to remind people again and again that I am not only an American; I am an African, too.

"I try to make them understand something of the great cultural history of Africa, out of which came the tributary streams which developed a new cultural growth in the Caribbean, in South, Central and North America, in every land where the African came and settled.

"A real study will have to be made of this ancient African culture and the real truth regarding it will have to be made known to the world. Only then will we be able to know the true history of Africa and its people, not the lying history which the imperialist oppressors of Africa and the traducers of the Negro have too successfully instilled in the minds of most Americans and other peoples.

"I emphasize the point because I believe the misrepresentation of the African and the distorted picture of the American Negro still so prevalent in our American culture, stemming as they do from the same basic cause of economic exploitation, can not be attacked or rooted out separately. Each myth is propped up by the other; both must be destroyed.

Sat. 8-1-47

"When that happens, the true worth of the Negro—whether in Africa or in the Americas—and his place in the mainstream of the world's culture will be properly understood. When that happens, no one will dare speak of white supremacy or Negro inferiority."

'Red Bogey Raised To Hide Facism' -- Robeson

Atlanta, Ga. Daily World
Wed 6-11-47

PANAMA CITY, R. P.—(ANP)—Three times before he had seen the "red bogey" raised to hide fascism and justify the perpetration of crimes against humanity, especially minority groups, Paul Robeson, internationally famous singer, actor and welfare worker told a press conference in Panama City last week.

Mr. Robeson referred to the red hysteria of France's Spain, Hitler's Germany and Mussolini's Italy. "Nowadays it is raised against any people who have any pretensions to liberal ideas," he stated.

Because of their beliefs, the singer asserted, Henry Wallace, Sen. Pepper and Einstein are "thrown into one basket."

QUERIES OF DISCREDIT

Asked by a reporter if he was a member of the Communist party as has been widely circulated here, Mr. Robeson said he refused to answer questions were usually asked to discredit the peron to whom they were addressed. Wed. 6-11-47

He, however, declared himself as an "anti-Fascist, interested in the problems of oppressed peoples. Today, in our fear of Soviet Russia and Communism we are supporting Fascism. America has to ask itself the question: What do we want in this world. I want to see democracy become democracy. And the real test of democracy is in the treatment of the mass of the laboring people. I don't want it to become synonymous with Fascism."

LABOR MOVEMENT

Speaking of his present and future activities in the interest of labor, the noted singer said that he felt the example of his own career for other Negroes to emulate was not enough and that it was more important for him to give direct participation in the labor movement to improve the lot of the Negro.

"I have found the destiny of the Negro race closely intertwined with the problems of the laboring class all over the world." Wed. 6-11-47

Winding up his Isthmian concert tour here under the auspices of Local 713 United Public Workers of America, CIO, Mr. Robeson emplaned for New York. He was in Panama for more than a week.

WHAT IS UN-AMERICAN?

Afro-American Baltimore, Md.

The long fingers of the House Committee on Un-American Activities reached out into Peoria, Ill., last week and closed the door on Paul Robeson. Sat. 4-26-47

Robeson was denied the opportunity to give a scheduled concert because the committee named him as one of a group of persons "which are invariably found supporting the Communist party and its front organizations."

In the middle of the controversy, Mayor Carl O. Triebel of Peoria announced that the singer would be permitted to sing in a City Hall room but added that the meeting would be closed immediately if Robeson "makes a subversive statement." He later rescinded this.

It has become an increasingly popular American pastime, here of late, to label as a Red anyone expressing a liberal viewpoint, particularly on subjects dealing with interracial relations. Any statements supporting a program of equal rights and equal opportunities are called "subversive."

As a result of these attitudes, many persons holding liberal views have been afraid to make them known and the Communist party has received publicity far out of proportion to its importance. This domestic brand of censorship, as we see it, is fascism at its worst.

The witch hunts of the House committee have long been criticized. The Robeson affair points this up again. The Peoria incident has been publicized far in excess of its importance and, regardless of Robeson's political leanings, will serve as a rallying point around which to gather more recruits. Sat. 4-26-47

As long as one small committee can, with impunity, smear all and sundry who profess an interest in the plight of the common man, we will be plagued with these periodic witch hunts. It's about time the committee woke up to the real danger spots in our midst and stopped wasting its ammunition firing at imaginary targets.

Banning of Robeson Laid to Fidler Story

Afro-American Baltimore, Md. Sat. 5-3-47

Singer Accused of Dedicating Song to Eisler; Peoria Clerics Attacked

By A. RITCHIE LOW

PEORIA, Ill.—The real story behind the refusal of this city to permit Paul Robeson to appear in recital here on April 18 was revealed to me last week as the result of a rumor by Jimmy Fidler.

Mr. Robeson was scheduled to sing first in the local Shrine mosque. However, sponsors of that performance withdrew and efforts of others to present the noted singer in a public building were defeated by the City Council and mayor.

Since then, I understand, the ban has been extended beyond this industrial city to Albany, the capital of New York, whose board of education last week canceled a recital by Mr. Robeson at a high school on May 9 Sat. 5-3-47

Sang to Staid Vermonters

Mr. Robeson gave the same program he intended to present here in Peoria several months ago up in Vermont, and I was one of 2000 or so who paid $2.40 to have the pleasure of hearing him sing.

What made conservative Vermonters willing to hear him gladly and some Peorians unwilling even to extend a welcome? I thought at first the answer would be easy but visiting around town has proved it anything but that.

Here is the story as I got it from others. Tickets for the concert were selling reasonably well and the sponsors looked forward to a crowded hall. Robeson never lacks an audience wherever he goes. Sat. 5-3-47

Fidler Rumor Blamed

Then something happened. It was this:

Jimmie Fidler, in his syndicated column, told of the noted artist's singing some communist songs in Los Angeles, dedicating one to Gerhardt Eisler, labeled as America's number 1 Communist. When the papers hit the street the fat was in the fire.

The American Legion got busy and protested Robeson's coming. The sponsors, getting a whiff of what was happening quietly withdrew. Then at the Legion meeting the following resolution was discussed and passed:

"The American Legion deplores the actions of all individuals and organizations who sponsor and encourage the advocates and supporters of Communism and their appearance at public meetings for the dissemination of their subversive propaganda."

City Council Takes Steps

Later the Peoria City Council passed a resolution, stating that the members disapproved of any speaker or artist who is an avowed propagandist for un-American ideologies "regardless of artistic attainment, race, or any other consideration."

"I am not easily frightened," Paul Robeson replied, "and I'll be back in Peoria with adequate protection." Sat. 5-3-47

While some were opposed to his coming, there were others who were as emphatic that the program go on as originally scheduled.

Preference for American Cited

A Mrs. Julia P. White for example wrote to the Peoria Star pointing out that the singer had been invited to come to town by private citizens and had not thrust himself on the people.

She went on to say that Paul Robeson was "a great singer, a great man; one who has proved his greatness by rising superior to the incessant hardships his color has brought him in his own country, the United States—the country with which he has chosen to identify himself rather than live in Russia."

Eisler Story Explained

When his attention was called to the Fidler statement, which started all the agitation, the baritone and radio artist stated that the story had been making the rounds for months and that he'd just chosen to ignore it.

"The song I sang in Los Angeles," said Robeson, "was not a Communist battle hymn but one called "Peabog Soldiers" sung by Hitler's victims in the Dachau prison camp as they were being worked to death."

He explained he'd dedicated this song to Eisler, not because of his communist connections but because Eisler had been one of the greatest opponents of Hitler and Fascism throughout Europe.

Even had it been a communist song, Robeson went on to say, "I can't see where it would have made any difference. As far as I know, we are not at war with Russia, and they certainly were our allies in the last one."

Not Real Issue, Most Agree

As I moved around Peoria, talking to this one and that one, there was one angle a number of local citizens stressed. It was this:

They wanted me to understand that this whole unfortunate affair had nothing to do with the race issue. As they saw it the real opposition to Robeson was based on his supposedly Communistic connections, not on his being colored.

"Folks of all races get along pretty well together in Peoria," Frank Haven, a church worker and a post office employee for over 30 years, told me.

"The colored population has increased quite a bit since the war but we all pull together. I hope this won't mean we won't get along equally as well in the future."

Others stressed the same point.

Churchmen Invite Return

Commenting on the church's attitude, the well-known baritone issued a statement saying no church in town, white or colored, had opened its pulpit to him. This fact to some meant that they were subservient to the status quo.

Quickly following his statement, however, the Peoria Ministerial Association met and made arrangements to invite Paul Robeson back to town either to speak or to present a program.

No sooner had this action been taken when the Peoria Star editorially deplored this approach.

the association's in... That is why I say that different editorial continued angles are mixed up in this issue, his position in the noted singer's being given permis... sociation is somewhat sion to use a local auditorium to... that it owes itself free speech, right of peaceful as... the association's give a concert winds up by accus... Robeson to come ing a Peoria pastor of ecomonic... hereay!

President of Group Blamed

This morning paper went far... ther. It called the president of ganization, Sat. 4-3-47 the local ministers' association a "But since his beliefs appear to... communist sympathizer, reprint... parallel so closely those held by... ing excerpts of an address he'd Paul Robeson, we cannot escape...

Many Issues

...an investigation and report of its findings...

What began as a

...the doubt that his ...ministerial association ...connected with the ...decision to invite R... back to Peoria."

"In view of the ... editorial ... it seems to us that ... as opposition to ...men to let editorial writers get

away from the main issue, namely the right of local private citizens to come together in peaceful assembly to hear Paul Robeson sing.

In the view of this Federal Communications Commissioner, if our freedoms are today in danger we greatly enhance that danger by the means we select to defend them. Sat. 5-3-47

Sang Before Friends

Mr. Robeson did sing in town after all, but it was before a small group in the private home of one of his friends, Ajay Martin of 613 Shipman St., Peoria. This followed the refusal of the mayor to permit the use of the city hall.

His powerful voice, it is reported, could be heard for a considerable distance through the open windows and a number of passers-by stopped to listen.

Hague

Throng Cheers Robeson At Lewisohn Stadium

PM New York, N.Y. 31
Sun. 7-20-47

Undeterred by the oppressive heat, glowering clouds and distant lightning, one of the season's biggest crowds — 18,720 —filled Lewisohn Stadium Thursday evening to hear Paul Robeson, who was making his first appearance there in five years.

Hague

During the first half of the program, the renowned American bass-baritone offered a triptych of classical arias with the Philharmonic under the baton of Alexander Smallens; and then, in the second half, after the musicians had packed up and left the stage, he sang a group of familiar Negro folk songs, with Lawrence Brown at the piano.

But that was only the beginning. Such was the cumulative enthusiasm of his listeners that he ended up by adding seven encores, including the inevitable *Water Boy*, his own special version of *Ol' Man River*, and several of the socially and politically significant songs which have become so closely identified with his career as a singing fighter for democratic ideals.

Sun. 7-20-47

In the classical group, the great Robeson voice, though it sounded a bit tired in spots, was generally as impressive as ever. It lent weight, dignity and distinction to Beethoven's *Creation's Hymn*, to *O Isis and Osiris from Mozart's Magic Flute*, and to *Lord God of Abraham* from Mendelssohn's *Elijah*.

His heart, however, did not seem to be in the singing of them; and the vivifying Robeson personality did not shine through their all too stately measures.

But in the Negro folk-song group, the combined magic of voice and personality worked its spell at once, brilliantly and irresistibly, on the listener. *On Ma Journey, Ezekiel Saw de Wheel, Swing Low, Sweet Chariot*, and *Ev'ry Time I Feel de Spirit* were finely sung—with Mr. Brown's tenor joining in from the piano to contribute several passages of close harmony in the second and fourth named.

Sun. 7-20-47

Mr. Robeson gave especial point and impact to two of his added numbers. He prefaced his singing of the Hasidic Chant which contains the line, *"Why hast Thou oppressed Thy people, O Lord,"* with the remark that it spoke for *his* people, too. And he dedicated his rendition of the Spanish Republican song, *The Four Insurgent Generals*, to all anti-fascists and, in particular, to Dr. Barsky, Howard Fast and the other members of the Joint Anti-Fascist Refugee Committee who, the day before, had been given jail sentences and heavy fines for contempt of Congress, as a result of charges brought by the House Un-American Activities Committee.

In answer to shouted requests from the throng, Mr. Robeson also offered deeply stirring voicings of *Joe Hill* and the Red Army song, *From Border to Border;* and brought the evening to a notably forceful and eloquent close with *The House I Live In.*

Sun. 7-20-47

Aside from Mr. Robeson's contributions, the evening was almost as soggy musically as it was atmospherically. Mr. Smallens and the orchestra did well enough by Weber's Overture to *Der Freischutz;* but Mozart's *Haffner* Symphony and the three dances from Falla's *Three-Cornered Hat* gave more the impression of dogged effort than inspiration on the part of conductor and men. 31

The scheduled presentation of the Suite from Strauss' *Rosenkavalier* was omitted, as weather-watcher Minnie explained in her intermission speech, to speed up the program. Perhaps it was just as well, considering the humid mood of the orchestra.

—Robert A. Hague.

ROBESON CHEERED BY STADIUM CROWD

31 New York, N.Y. Times

18,720 Give Baritone Warm Reception, Call Him Back for Encore After Encore

Sat. 7-19-47

There was a feeling of extra-musical excitement in the air last night, when Paul Robeson held an audience of 18,720 entranced at Lewisohn Stadium. With the accompaniment of the Philharmonic-Symphony, conducted by Alexander Smallens, Mr. Robeson sang a group of classical arias in the first half of the program, but it was clear that most listeners were really interested in his second group and their implications.

The Robeson rendition of Beethoven's "Creation Hymn," "O Isis and Osiris," from Mozart's "Magic Flute," and "Lord God of Abraham," from Mendelssohn's "Elijah," indicated that he is no longer the great singer he once was. The difference between his rich middle register and his rather rough low notes gave this part of his performance a distinctly uneven quality. The audience refused to stop its applause until he announced that he would "be back later to do lots of things."

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, seeming to know the Robeson fans better than they knew themselves, announced the cancellation of Strauss' suite from "Der Rosenkavalier." The orchestra then gave a creditable reading of Three Dances from De Falla's "Three Cornered Hat," and departed, leaving enough time for even the critics to hear Mr. Robeson to the end.

His last group consisted of the Negro folk songs "On ma Journey," "Ezekiel Saw de Wheel," "Swing Low, Sweet Chariot" and Ev'ry Time I Feel de Spirit" with piano accompaniment. He sang them all with considerable feeling, and produced tones of the quality which made him famous. His accompanist, Lawrence Brown, who arranged three of the songs, joined in with a dusky counterpoint which delighted the audience.

Almost the moment the applause died away, concerted and confused shouts for request numbers arose from various parts of the Stadium. Mr. Robeson seemed to hear every word, for he nodded at each voice, and promised that he was "coming to that." 31 Sat. 7-19-47

His first encore was "Ol' Man River," which he sang with revised lyrics. As he came to the end he sang: "I must keep fightin' until I'm dyin'," and a burst of spontaneous applause arose from the audience. There were other encores, including "Joe Hill," "From Border Unto Border" and "This Is the House I Live In." He was fighting mad as he dedicated the "Four Insurgent Generals" to Howard Fast "and those others."

The orchestra played exceptionally well in its other numbers, which included Weber's Overture to "Der Freischuetz" and Mozart's "Haffner" Symphony. CH.

Robeson Raps Taft Law At Carolina Meet

Daily Worker New York, N.Y. 31

WINSTON-SALEM, N. C., July 2.—Attacking the Taft-Hartley law before the largest audience ever assembled in this city, Paul Robeson called upon the Negro people to recognize the organized labor movement as their ally, and to unite in a struggle for democracy and progress. Thurs. 7-3-47

Robeson drew prolonged applause as he declared, "If fighting for democracy and the welfare of my people makes me a 'red,' well, then, so be it!"

A crowd estimated at between 12,000 and 15,000 Negro and white people stood in the blazing Carolina afternoon sun to hear Robeson speak and sing, and to hear Max Yergan, president of the National Negro Congress. The open-air meeting overflowed the grounds of the grammar school, the only place that could be found available in this Southern Bourbon dominated tobacco town.

Those present included a large group from the University of North Carolina at Chapel Hill, and another group from Rocky Mount, N. C., where Robeson's father was born and reared as a slave.

Over $700 was raised at the meeting, sponsored by United Tobacco Workers Local 22, FTA-CIO, for the benefit of several hundred Camel cigarette strikers who have been locked out by the R. J. Reynolds Tobacco Co. in violation of their contract. Thurs. 7-3-47

Hollywood American

HOLLYWOOD — Louella O. Parsons, Hollywood columnist and radio commentator, in commenting on Paul Robeson being offered the role of King Dick in Twentieth Century-Fox's "Lydia Bailey," had this to say:

"I was interested to hear that Twentieth Century-Fox had offered the role of King Dick in "Lydia Bailey" to Paul Robeson.

Surprised at Twentieth

"I should have thought that after "Tales of Manhattan" it would be too much of a risk to invite him before their cameras again. Baltimore, Md.

"In 'Tales of Manhattan,' Robeson apparently approved the story, liked himself in the film, then some of his friends saw it and said the portrayal was too much of an Uncle Tom version of the character. Sat. 4-5-47

"Tales" Faced Boycott

"Then Robeson sent letters to certain newspapers, condemning the picture.

"It brought about a boycott in a number of theatres because of the racial furor that was raised. However, the picture did make money.

Robeson Hasn't Decided

"It was not actually made by Twentieth, but by Boris Morros and S. P. Eagle, who released it through that company. Sat. 4-5-47

"Robeson hasn't yet said whether he will accept Twentieth's offer. He is very intelligent but misguided, obviously in some of his ideologies and political ideas."

Robeson Earns $141,294

Courier Pittsburgh, Pa. 31 Sat. 7-19-47

NEW YORK — (ANP) — Paul Robeson sang $141,294 right out of the pockets of listeners to his solo concerts in 1946 to set a record over his former years. The figure, which does not include royalties on records, places him in the top bracket of earnings for strictly concert takes.

His present program calls for concerts through next spring, with three more during the summer. He then plans to take a year's rest from the concert stage but may accept a couple of roles in the legitimate theatre.

Robeson Wins Right to Albany Hall

Daily Worker New York 7 M

ALBANY, May 6.—Supreme Court Justice Isidore B. Bookstein ruled today that the local Board of Education had no right to cancel a concert in a public school here by Paul Robeson because of his political opinions. The decision means that Robeson will in all probability sing at Philip Livingston Junior High School on Friday, as scheduled. On learning of the decision, Neile F. Towner, president of the Education board, said he doubted that there was time for an appeal to a higher court.

This morning, before the decision was announced, the Albany Committee for Civil Rights, organized solely to fight against the ban on Robeson, distributed 10,000 circulars entitled, "Let Freedom Sing."

The case was argued last Friday, after the board had informed the Carver Cultural Society, church group sponsoring the concert, that it had decided to bar Robeson's appearance. No reason was given but it was learned that the board had acted after a 'phone call from Mayor Erastus Corning called its attention to Robeson's citation by the House Un-American Committee as a sponsor of a "Communist-front" organization. Daily Worker 5-7-47

ONLY TO SING

Justice Bookstein attached the proviso that the affair be confined to a musical concert since this was the "sole purpose for which the permit was issued."

Arthur J. Harvey, attorney for the Carver Society, said the society never intended anything but a musical program. Harvey also released a statement from Robeson saying he would sing his musical concert without comment or remark.

The crux of the Bookstein decision was that the artist's "philosophy or ideology, however objectionable to most Americans, has nothing to do with the purposes for which the permit was originally granted."

Justice Bookstein was willing to assume, for purposes of the decision, that the report of the Un-American Committee on Robeson "established" him as a "Communist or fellow-traveler." He made it clear he was not so deciding.

City Corporation Counsel James J. McGuiness, who argued the case for the board, said he was "stunned" by the decision because it allowed Robeson to sing even though it granted he might be a Communist. This, said McGuiness, was the "crux" of the city's case.

ROBESON
Will Sing to Albany

Asked whether the Board of Education would stop the concert should a speech be made, Towner said the decision does not call for the board to act as policeman but he thought Robeson would be in contempt of court if he did speak.

The decision has wide significance in view of efforts made to bar Robeson from appearing in other cities. Daily Worker

The ban on the great Negro singer and progressive aroused a storm of protest in Albany. Ministers, rabbis, church, civic and labor groups protested vehemently to the Mayor, who also heard from individuals and organizations all over the state. The Governor was also requested to speak up against the ban but remained silent throughout. New York 7 M

At the trial, the National Lawyers Guild, the Civil Rights Congress and the Civil Liberties Union appeared as "friends of the court" in support of the Carver Society's fight. In Albany, a newly-formed chapter of the Civil Rights Congress started the ball rolling in the local battle against the ban.

ROBESON GETS WRIT TO SING IN SCHOOL

New York 7 M

But He Must Give a 'Musical Concert and Nothing Else,' Albany Justice Rules

Wash. D. 7-7-47

Special to THE NEW YORK TIMES.

ALBANY, May 6—Supreme Court Justice Isadore Bookstein issued an injunction today restraining the Albany Board of Education from interfering with a concert by Paul Robeson, Negro baritone, Friday night in the auditorium of the Philip Livingston Junior High School.

The Board, which had granted a permit last August to the Carver Cultural Society, sponsor of this week's concert, revoked the permit on April 22, after Mayor Corning had called the Board's attention to the fact that the House Committee on Un-American Activities had named Mr. Robeson as "one of a group invariably found supporting the Communist Party and its front organization."

Justice Bookstein said no claim was asserted by the Board of Education that there was any deviation from the purpose for which the permit for use of the school auditorium was issued originally, namely a musical concert by Mr. Robeson.

Purpose of Permit Cited

"Defendants only asserted reason for its action," he added, "is the political philosophy or ideology of Robeson. That philosophy or ideology, however objectionable to the vast majority of American citizens, has nothing to do with the purposes for which the permit was originally granted, to wit, a musical concert."

The Justice's decision, however, would permit the City of Albany to halt the concert if Mr. Robeson delivered a speech. In this respect, Arthur J. Harvey, attorney for the Carver Society, said that Mr. Robeson would give his usual program of songs.

Neile F. Towner, president of the Board of Education, indicated that shortness of time may prevent an appeal from today's decision. New York 7 M

Mr. Towner was asked what the board would do if Mr. Robeson deviated from his musical program.

"The decision," he said, "does not call on the board to be policeman to see that Mr. Robeson doesn't deviate from his program. If he doesn't stick to the program, it appears to me he might be in contempt of court." Wash D 7-7-47

Point by Board Rejected

Justice Bookstein rejected the board's contention that the court lacked jurisdiction in the matter, and that the appeal should have been taken to the State Commissioner of Education. He held that the board lacked expressed or implied power by statute to revoke the permit, regardless of the great discretion given to it (the board) in the first instance. Under the education law the board has the right to make rules and regulations in which it could have reserved the right to revoke such permits, but that it failed to do so, the justice said.

"Accordingly," he continued, "the court concludes that the defendant was without power to revoke or cancel the permit or license which it issued to plaintiff, and that its act in so doing was illegal and void. Plaintiff is entitled to the relief sought.

"In that connection, it should be borne in mind that the permit of the Board of Education is for a 'musical concert' and nothing else. In fact, counsel for plaintiff, in open court, asserte dthat nothing but a 'musical concert' is contemplated and filed the program as an exhibit. The injunction is to restrain defendant only from interfering with a 'musical concert' which is sole purpose for which the permit was issued."

Committee's Report Accepted

Justice Bookstein said for the purpose of disposing of the motion, and without so deciding, he would assume that the report from the House Committee on Un-American Activities "establishes conclusively that Robeson is either a Communist, or a fellow-traveler or that his ideology and philosophy are communistic."

As a result of issuance of a permit for the school auditorium last August, sponsors of the concert went to considerable expense in advertising and in printing tickets, and that they contracted to pay $2,000 to Mr. Robeson, of which $300 already had been paid, the Justice said.

The court said the cancellation notice stated "no reason whatsoever" for the action taken and that the only subsequent explanation given was "objection to Robeson." Mayor Corning had explained his objection on the ground that school buildings should not be used for "controversial affairs."

As to the city's contention that the court lacked jurisdiction in the case, Justice Bookstein quoted a number of court decisions to sustain his ruling that he had the jurisdiction.

More than a dozen organizations in Albany have adopted resolutions in the Robeson case, some attacking and some defending the action of the Board of Education.

Sponsors of the Robeson concert said there had been a brisk advance sale of tickets for the concert. Times

Robert Rockmore, attorney and personal representative for Mr Robeson, said yesterday that Justice Bookstein's decision proved that "Americans can still sing in American cities."

Flagstad and Robeson

By George E. Sokolsky

New York Herald Tribune

The test of the competence and sustaining power of democracy is the freedom of the individual to his own point of view, to the expression of the fruits of his mind by whatever gifts are available to him. The suppression of freedom of thought, of speech, of the written word is a crime against democratic existence. We protested violently when Hitler burned books; we are critical of Stalin's Iron Curtain.

Freedom of speech includes freedom to oppose. For instance, I shall not see Charlie Chaplin's new picture because I dislike Charlie Chaplin's politics and his personal life. I possess the inalienable right to

Communist. Flagstad is accused of singing in the presence of the Nazi; Robeson not only sings to communists but he delivers speeches which offend them, who hate communism.

I believe that Flagstad and Robeson have an inalienable right under the American constitution to sing either have a right to refrain from molested wherever a place can attending; but they have no right, hired for them. Those who prefer under the American way of life, to listen to them should be unforce anyone else to refrain.

molested and the police who tolerate any disturbance, including picketing, are remiss in their duty. This is tremendously important because what we have to prove in a democracy is that we can tolerate differences and are strong enough

to take such differences in our stride. The Russians insist upon a monolithic culture because they are afraid that a free people will demand ihcreasing freedoms. They hold the Russian people in tutelage, in bondage, because they dare not permit freedom. It is essential for our continued existence that here in the United States no such state of tutelage exist. Neither the government, nor any self-organized, money-raising society, nor a columnist, nor a newspaper has a legal or a moral right even to attempt by force, by boycott, by organized overt effort, to suppress any freedom of expression.

The communists and their stooges have conducted a nationwide boycott against Flagstad, not because they object to her voice but because they dislike her politics. They have picketed her; they have demonstrated at her concerts. They have tried to embarrass, annoy, coerce those who wanted to attend her concerts. They have committed nuisances of various kinds.

But when other Americans object to Paul Robeson because of his politics, they let out an awful howl. Obviously the cases are parallel and the same rule of life applies. Robeson has been declared by Pravda a good friend of Soviet Russia. Anti-Russians and anti-Communists will therefore dislike Robeson's politics and his friendship. They may therefore refuse to listen to his songs. They have no right to prevent others from listening to his songs.

Wed. 5-7-47

If Kirsten Flagstad or Paul Robeson has committed acts against the United States of America, that is the business of our courts, not of a mob. A country that gave Al Capone a fair trial will not tolerate mob law for Flagstad, Robeson or anybody else. The trouble is that most of the agitators of mob hate have never thought out its consequences. They do not understand the nature of the boomerang.

The first President Roosevelt said: "No man dares to start a fight with the Catholic church". He meant he dared not do anything about the Spanish Friars in the Philippines that would offend Catholics in America.

By the time the second Roosevelt became president, the Catholics had become much stronger. They virtually dictated our government's policy when civil war broke out in Spain. When the Pope supported Franco, Washington dared not oppose him.

What other church has that much power?

Movie producers have made several smash-hit movies that are priceless propaganda for the Catholic church, and they never produce anything that would offend Catholics. No movie has ever used a priest in a comedy role.

What other church has that much influence in Hollywood?

A few years ago a top official in the post office department testified that a Catholic group told him what printed matter was unfit to be admitted to the mails.

Could any other religious group do that?

Like it or not, you can't argue with a historical fact. And no other denomination in America now has power equal to that of the Catholics.

Robeson's Victory Concert in Albany

Daily Worker
(Reprinted from late edition of The Worker)
New York, N.Y.

By George Marion

ALBANY, May 10—Paul Robeson sang here last night and as a concert it was the most remarkable anti-fascist political demonstration I have ever witnessed. The well-attended performance and the subsequent reception for the great Negro singer, actor ex-athlete and people's leader together developed into a single spontaneous victory celebration.

Mon. 5-12-47

Robeson, thanking the hundreds of Albanyites who really worked nights for the past two weeks, to smash a highly organized attempt to prevent or spoil the concert, promptly announced he would now renew the fight at Peoria, Ill.

"I expect to go back to Peoria, perhaps by the end of this month," Robeson said, after recalling the lynch atmosphere in which he had been prevented from singing there last month. "The Ministerial Alliance there, though under great pressure from the mayor, and many powerful reactionary elements, today courageously renewed its invitation to me. I will go back, perhaps taking some people like Henry Wallace, Senator Claude Pepper and others with me."

THE CONCERT, curiously enough, demonstrated that Mayor Erasmus Corning and Albany city attorney James J. McGuiness had a glimpse of a truth they could not understand when they tried to prevent Robeson from using Philip Livingstone High School here on the ground that his artistry was not mere singing.

They had complained that when Robeson sang a line from **Ol' Man River** that goes, "I'll keep on fighting until I'm dying," his audience "goes into a frenzy." And Mayor Corning thought the emotions roused by the **Four Insurgent Generals,** song of Republican Spain in the war against Franco, very disturbing.

When Robeson sang the "fighting" line from **Ol' Man River** last night, it is a fact that a wave of emotion swept the audience. Even hostile press photogarphers—out in force because of the possibility of some "incident" at the affair—burst into applause.

And when he sang of the four insurgent generals, "they'll all be hanging," repeating it in Spanish with even greater emphasis, the hatred all decent people feel for the murderous dictator Franco certainly added power to the storm of handclapping.

PAUL later put into words something that the mayor, the Albany political machine, the Veterans of Foreign Wars, and the organ of the Albany diocese of the Roman Catholic Church did not understand about his work as a singer.

"I serve the people," he said. "As an artist who is political—and no artist is non-political; he may think he is, but whether he knows it or not he serves either the people or those who trample on the people's rights — I have always served and will always serve the people."

THE FIGHT here began on April 22 when Corning revoked the permit procured seven months earlier for use of the school. The Albany Committee for Civil Rights was propmtly formed, co-chaired by the Rev. Karl Nielsen, Unitarian, and Mrs. Robert C. Wheeler, prominent clubwoman who judges Siamese cat shows and heads wartime Russian War Relief activities with equal competence.

At the reception in Jack's Restaurant here—highlighted by the surprise appearance of Josh White, who came up to fight for Robeson if necessary, and who stayed to hear Robeson sing for the first time, and himself to sing three songs at the victory gathering—tribute was paid to the courage of Rev. Samuel B. Reed, pastor of the Israel A.M.E. Church, whose Carver Cultural Society sponsored the concert.

OTHERS who played a leading role in the fight were progressive attorney Arthur J. Harvey and Vivian Shatz, executive secretary of the committee. But the reception was not a dry round of reciprocal compliments. The mood of the 200 to 300 people present—white and black—was of warm solidarity.

Daily Worker

Rev. Nelsen, of the so-called white race, summed up the emotional-political continuity of the evening—capped by a stirring and informal talk by Mr. Robeson—when he said:

5-12-47

"Paul has made me proud to be a member of the same race—the human race. It has often been lonely here though the population of Albany is about 100,000—mostly human. We won't feel lonely anymore—and that's a debt we owe to Paul."

N.Y.

ROBESON
Acclaimed in Albany

PAUL ROBESON SEES 'TERROR,' SKIPS SPEECH

Western Enterprise
Seattle Washington

4-23-47

PEORIA, Ill. — Paul Robeson sidestepped a promised public appearance here because, he said, "the whole town is under a wave of terror that is unbelievable."

With his second scheduled concert canceled by order of Mayor Carl O. Triebel, the Negro singer lifted his baritone voice against what he called "being branded a subversive without trial."

In a news conference, the singer said he decided against the promised public speech, because Mayor Triebel had said "my appearance would be an incitement to riot."

Wed. 4-23-47

Earlier, the mayor had withdrawn permission for Robeson to use a small assembly room in City Hall for a concert and Robeson replied that he would make a speech instead, "on a sidewalk if necessary."

Official action against the singer's appearence was taken by the City Council after Robeson had been named by the House committee on un-American activities as one of a group of persons "invariably found supporting the Communist Party and its front organizations."

4-23-47 Wed.

Paul Robeson

EXTENSION OF REMARKS
OF
Congressional Record
HON. DONALD L. JACKSON
OF CALIFORNIA
IN THE HOUSE OF REPRESENTATIVES
Wednesday, May 21, 1947

Mr. JACKSON of California. Mr. Speaker, under leave to extend my remarks in the RECORD, I include the following editorial from the Westwood Hills Press of May 15, 1947:

HONEST CHOICE

Paul Robeson announced after completing two singing engagements at Albany a few days ago that he could afford to leave the concert stage for 2 years to go on speaking tours to advocate the political ideas in which he believes.

His speaking engagements will be handled by the Progressive Citizens of America. He has said he will supplement his talks with songs: probably not operatic selections or folk songs, but the marching and fighting songs of Soviet Russia and the Spanish resistance movement.

Robeson had been booked to give a concert in an Albany school auditorium at a fee of $2,000, of which $300 had been paid in advance. Then the mayor and school board, having heard of his pro-Soviet interpolations between songs in other cities forbade his use of the school auditorium. A court order permitted the concert to proceed, minus the propaganda. A second concert was arranged by Negro organizations in Albany, with nothing barred.

The decision to take a vacation from concert work and make speeches under the banner of the PCA is an honest one. Music lovers have been paying their money to hear a great baritone sing, not to have their ears troubled by aspersions on the Truman doctrine and the general foreign policy of the United States, and by indirect praise of Soviet aims.

5-21-47 Wed.

Those who pay to hear Robeson make what he will call anti-Fascist speeches will get what they want to hear. Those who usually string along with Uncle Sam can stay away, unless they think it might be interesting to hear what he has to say for communism.

It will undoubtedly be interesting. Not even Henry Wallace is so great a zealot in opposing the efforts of the Government of the United States to maintain its ideas of democracy around the world.

5-21-47

31 1947 Paul Robeson

A Short 22 Years--As Robeson's Pianist

(31)

Twenty-two years isn't such a long time for a pianist to accompany a concert singer-- that is, if the singer is Paul Robeson. That's the way Lawrence Brown, 53, put it yesterday as he recalled Robeson's first concert at New York's Greenwich Village Theater, April 19, 1925.

His concert tonight at Lewisohn Stadium marks the end of one of their most successful seasons, despite the Peoria and Albany bigots who tried to ban his appearances.

Daily Worker N.Y.N.Y.

As we talked yesterday in his 135 St. apartment, the pianist, a soft spoken brown skinned man with mingled gray hair, sat by his grand piano. It was his first interview, he said.

"How was Robeson's first concert received?" we asked.

"He was an immediate favorite," said Brown and showed us a scrapbook of reviews. Each was a rave. Before working with Robeson, he accompanied Roland Hayes, the great Negro tenor.

July 17-47

ACCOMPANIED HAYES

"I rember once in Philadelphia, in 1919, I played for both Roland and Marian Anderson at a joint recital. The admission w as 25¢ !"

He was with Robeson on his recent trip to Panama to sing for workers under the auspices of the United Public Workers.

In Panama City they gave an outdoor concert to about 7,000.

"The president of Panama was in a front row seat. When he went up on the stage to meet and shake hands with Paul, the audience went wild."

Of their other foreign trips, Brown vividly remembers Oslo, Norway, in '30s.

"There was such a firiendly real warmth in their reception of Paul. and when he sang 'Sometimes I Fell Like a Motherless Child' they made him sing it over and over again."

7-17-47

ARRANGEMENTS PUBLISHED

Brown who was born in Jacksonville, Florida, and studied at London's Trinity College of Music, has won distincition for his arrangements of Negro folk songs. He has done more than 30 for voice and piano, and piano and cello. Some have been published by London music houses.

In London he studied with Miss Aldredge, daughter of the Negro actor who was the first of his race to play Othello, and herself a pupil of Jenny Lind.

Brown said he first noticed Robeson's interest in social problems "around the beginning of the Spanish Civil War."

"He always had a great love and understanding of people, and if you know Paul he is not content to just know, he has to help."

He had not been in Peoria when Robeson was barred but readily commented "I don't think it was just him they were after. There had been labor trouble in that town for a long time. They evidently saw what they did as a good hammer to hit the unions with."

In all their 22 years together, each has been a successful one and almost completely filled with concerts. The last season they did 85 and this season will complete 75.

As we were talking it started to rain outside. This brought a look of anxiety to his face. "I sure hope we won't be rained out of the Stadium."

Daily Worker, New York, N. Y. July 17, 1947

Even in the deepest South, Negroes have insisted on my appearing in the main public halls, despite the frowns by city officials," he told The Courier. 1-22-47

Controversies over Robeson's appearance resulted when the East St. Louis Progressive Citizens Association, a left wing group, attempted to join with the Mary Martin Relief Drive and, later, the East St. Louis NAACP, in co-sponsoring Robeson at the Lincoln High School Gymnasium.

DECLINES ROBESON AID

Leaders of the Mary Martin Drive, not "risking the possible disfavor such a move might make," declined to accept the invitation. Finally David Owen, chairman of the Fireworks Station Improvement Association joined with the PCA in sponsoring the program.

At the same time the East St. Louis NAACP also withdrew from co-sponsorship of the Robeson concert-lecture. The branch contacted Walter White, NAACP executive in New York, before reaching its decision. White replied:

"The national office has great respect for many individuals in PCA, but deems it unwise for

Robeson Ban Aroused East St. Louis

By W. W. HUDLIN and H. B. WEBBER

11-1-47

EAST ST. LOUIS, Ill.—"Undue pressure was brought to keep Negroes from attending my concert. The so-called Negro leaders shouldn't try to knife a guy simply because they happen to disagree with him." In these words Paul Robeson, who spoke at St. John CME Church, Sunday, characterized those who opposed the concert-lecture.

"It was the first time I have been segregated by my own people. It is ironic, Baltimore, Md.

WASTING TIME AND MONEY

When Representative Nixon (R., Calif.) asked Screen Actor Adolph Menjou at the hearing of the House Committee investigating Communists in Hollywood, what tests he utilized to determine whether people are Communists or not Menjou answered:

"Well, I would consider attendance at a meeting where Paul Robeson is appearing, applauding him and listening to his Communist songs would be a good one."

Robeson comes of good old New Jersey Quaker stock. An ancestor, Cyrus Bustill, was not only a member of the Quaker Meeting House, but, like Quakers of that day, a conscientious objector of the first water.

Robeson has no desire to overthrow this government and put it in the hands of the Russians. But, like a good many others of us, he would like to see the kind of democracy here which gives every citizen a fair deal.

Certainly all of us want to overthrow the kind of government which holds on to a poll tax, which fails to pass an FEPC bill, and insists upon segregation from crow 11-1-47

If all the Communists in Hollywood [illegible] more danger to the peace and safety of this country than Paul Robeson, then the Congressional Committee investigating Communism in Washington is wasting its time and our money.

a branch to join with any political or quasi-political organization."

[The PCA in St. Louis, which sponsored Robeson and Henry A. Wallace there, and which has organized the fight for rent control, was labelled communistic last summer by a St. Louis Alderman. Congressman John Rankin has also called the NAACP Communist.]

11-22-47

CONSIDERED EFFECT

Officials of both the Mary Martin group and the East St. Louis NAACP have issued statements. John Kirkpatrick, editor-publisher of the Crusader, said:

"As campaign manager of a current drive to raise $5,000 for the Mary Martin Relief Association, I was contacted three weeks ago by a representative of the Progressive Citizens of America. She offered with her organization the co-sponsorship of the Robeson concert.

"Not wishing to hurt the drive by risking the possible disfavor such a move might make I suggested that we decline the invitation. That was one reason. Another was that we had already scheduled three big promotions and could not give the concert the build-up that it would require. The St. Louis Star Times quoted me this week as saying that "Paul Robeson was a hot potato," inferring that his being labeled as a Communist made him dangerous. Frankly, I was misquoted. I stated that the subject of communism was a "hot potato." Sat,

PRESSURE DENIED

"If any pressure was exerted to prevent anyone from using the Lincoln High School gym for the concert, as charged, I have no knowledge of it. I have personally checked with four of the pastors of our largest Negro churches and they denied that anyone approached them with the idea of using their auditorium for the concert. I have not found one teacher who said they were told not to attend the concert, as charged.

"It is to be admitted that our city officials did not desire to have Robeson and his ideologies here but, believe me, I would be the first to fight for his right to express his views on vital questions."

Mrs. Claudia Nash Thomas, branch NAACP president, said: "When we were asked by PCA to co-sponsor the Robeson concert, the branch felt that since PCA and Robeson had been labeled as Communists, and not knowing too much about PCA, the executive committee of the branch wanted clearance from the national office before giving their final okay to the project."

At the meeting in St. John CME Church, Robeson called on all Negroes all over the country to join hands for a fuller share of civil liberties.

"We have a choice," he said. "We must decide whether to join the powers that trod us under heel or to fight for full citizenship." 11-22-47

The greatest need for the Negro, Robeson continued, is unity in action. "We cannot be conservative or middle of the road," he admitted, "if we want the civil liberty charter to become law. If fighting makes you a radical, then I am proud to be a radical."

Robeson later told reporters of the St. Louis Argus:

"Undue pressure was brought to bear within the Negro community in East St. Louis to keep Negroes from attending my concert. The so-called Negro leaders shouldn't try to knife a guy simply because they happen to disagree with him.

"It is high time that the Negro people examine our leadership of today to determine why they oppose progressiveness. For our own salvation the various factions and organizations within the Negro group should sit around the conference table to iron out petty differences."

Judge Reserves Decision on Robson

By Associated Press

KINGSTON

Decision was reserved Friday in a Supreme Court action brought to prevent the Albany Board of Education from interfering with a recital by Paul Robeson, in an Albany High School next Friday.

Supreme Court Justice Isadore Bookstein indicated he would announce his decision shortly after studying briefs.

Last September the board granted permission for the Robeson appearance, but withdrew it last week. The Carver Cultural Society, affiliate of the Israel African Methodist Episcopal Church of Albany and sponsor of the recital, brought the action to restrain the board, contending the sociey had a binding contract for use of the Philip Livingston High School.

Albany Corporation Counsel James J. McGuinness, arguing for the board, told the court that "neither the Albany Board of Education nor the city of Albany will subsidize Communism or anything having to do with Communism."

"The color of Paul Robeson's skin has nothing to do with this case," McGuinness said, "but the color of his ideologies has."

McGuinness contended no contract had been entered into with the Carver Society and that in issuing a permit the board had exceeded its authority "within the scope granted by the State Education Dept. governing the use of school buildings." He also told the court that Robeson was to receive $2,000 for his recital and it should be regarded as a private business venture.

A request that the school board be enjoined permanently from interfering with the recital was made by Arthur J. Harvey, attorney for the Carver Society, who characterized the withdrawal of the permit as "arbitrary" and charged it came after "a little matter of hysteria in Peoria and before the House Un-American committee."

A scheduled recital by Robeson in Peoria, Ill., was cancelled recently after the House Committee on Un-American Activities charged Robeson was a supporter of an organization that usually followed the Communist Party line.

"Other music societies, such as the Music Association of Albany, have been granted use of schools," Harvey told the court, "and it is fair to believe they paid substantially in excess of $2,000 to those who appeared for them."

George Green, appearing for the Albany County American Legion, said "Mr. Robeson's appearance in an Albany public school building is a cunning bit of Communist

Civil Liberties Union Protests Barring of Robeson Concert

By Associated Press

The American Civil Liberties Union requested action yesterday of Erastus Corning, mayor of Albany, to lift the ban placed on Paul Robeson's Albany concert, declaring that "public meeting places should be available to all organizations without regard to race, color or political persuasion."

The union declared that "the political views of Mr. Robeson and not the musical content of the program have occasioned the ban. Albany officials, in short, are censoring Mr. Robeson for his political views." Mayor Corning had defended the action of the Albany Board of Education in revoking its previously granted permission to the Carver Cultural Society to hold a concert featuring Paul Robeson in a public school on the ground that the function was of a "highly controversial nature."

In a letter to Mayor Corning signed by John Haynes Holmes, chairman of the board; Arthur Garfield Hays, general counsel, and Clifford Forster, acting director, the Union stated:

"We hold no brief for the alleged beliefs attributed to Mr. Robeson, but we must object to the evident attempt to discriminate in the use of a public auditorium because of his political views."

"Your action," the letter continued, "opens the door to denying public halls on the basis of the purely personal prejudice of public officials. We shall be prepared to participate in any court action, if necessary, to compel the granting of permission to the Carver Cultural Society for the use of public school facilities."

• • •

The Greater New York CIO Council has telegraphed the Albany Board of Education asking that body to reverse its decision barring Paul Robeson; and the executive committee of the International Workers Order (IWO) reiterated its support of Robeson's anti-bias activities and called upon the 1800 IWO lodges to intensify their efforts in the struggle for equality and Negro rights.

Mrs. Vivian Schatz, temporary chairman of the Albany Civil Rights Congress, yesterday announced a mounting stream of protests from prominent citizens against the Board's edict.

"The people of Albany are already responding to this flagrant violation of civil liberties," stated Mrs. Schatz in announcing a protest conference called by the organization for Wednesday evening, at 63 S. Pearl St., Albany.

BAN ON ROBESON STUDIED BY COURT

KINGSTON, N. Y., May 2 (AP)—Decision was reserved today in a Supreme Court action brought to prevent the Albany Board of Education from interfering with a recital by Paul Robeson, Negro baritone, in an Albany high school next Friday.

Supreme Court Justice Isadore Bookstein indicated he would announce his decision soon after studying briefs.

Last September the board granted permission for the Robeson appearance, but withdrew it last week. The Carver Cultural Society affiliate of the Israel African Methodist Episcopal Church of Albany and sponsor of the recital, brought the action to restrain the board, contending the society had a binding contract for use of the Philip Livingston High School.

James J. McGuiness, Albany corporation counsel, told the court that "neither the Albany Board of Education nor the city of Albany will subsidize communism or anything having to do with communism."

"The color of Paul Robeson's skin has nothing to do with this case," Mr. McGuiness said, "but the color of his ideologies has."

Mr. McGuiness contended that no contract had been entered into with the Carver Society and that in issuing a permit the board had exceeded its authority "within the scope granted by the State Education Department governing the use of school buildings." He also told the court that Mr. Robeson was to receive $2,000 for his recital and it should be regarded as a private business venture.

A request that the school board be enjoined permanently from interfering with the recital was made by Arthur J. Harvey, attorney for the Carver Society, who characterized the withdrawal of the permit as "arbitrary."

A recital by Mr. Robeson in Peoria, Ill., was canceled recently after the House Committee on Un-American Activities charged Mr. Robeson was a supporter of an organization that usually followed the Communist party line.

"The American way of life calls for freedom of expression in both the fine arts and in political belief." To Rabbi Samuel Wolk, of Temple Beth Emeth the ban was "disquieting."

ALBANY CENSORS FACE FIGHT ON ROBESON

Spurred by a temporary injunction ordering the Albany School Board not to interfere with concert plans of Paul Robeson and not to deny use of the Philip Livingston School for the concert on May 9, citizens throughout New York State are rallying to make the injunction permanent. The temporary injunction was obtained by Attorney Arthur J. Harvey, counsel for the Carver Cultural Society, sponsors of the Robeson Albany concert.

Rallying point of the fight is the Civil Rights Conference called for this week. The conference scheduled for Wednesday, April 30, 8 p.m. at 63 South Pearl Street, Albany, is being

3,500 Back Robeson At Chicago Meeting

By Ruby Cooper

CHICAGO, April 28.—"I am not prepared to bow to fascism, foreign or American," Paul Robeson, noted singer, declared here yesterday at an overflow rally in tribute to him and to protest the recent ban on his concert at Peoria, Ill.

Sponsored by the Abraham Lincoln School, "Chicago's Salute to Paul Robeson," at the Civic Opera House was attended by 3,500 persons with hundreds of others turned away for lack of seating space.

Along with the unprecedented ovation accorded Robeson by the thronged gathering, Lena Horne, famous star of stage, screen and radio, and numerous prominent trade union, Negro and political leaders paid tribute to the great Negro artist.

"It's easy to measure Paul's greatness by the frantic opposition he is meeting from the enemies of the people," Lena Horne told the cheering audience.

Responding to the moving tribute tendered him, Robeson, with tears in his eyes, said "I will go back to Peoria because of people like you and the will of all other Americans who believe in true democracy."

Included among those paying tribute to Robeson were Sidney Jones, vice president, NAACP; Irene McCoy Gaines, Chicago Council of Negro Organizations; Dr. John Deboer, chairman, Illinois Progressive Citizens of America; Charles Winters, representing Joseph Mattson, district director, CIO United Auto Workers, and Gerald Fields, international secretary-treasurer, CIO United Farm Equipment Workers.

ALBANY CITIZENS INCENSED

ALBANY, N. Y., April 27.—Protests are mounting against the attempted ban against Paul Robeson's May 9 concert at the Philip Livingston Junior High School.

An order temporarily enjoining the Albany Board of Education from interfering with the Robeson concert was signed in the state Supreme Court Friday by Judge Isadore B. Bookstein.

The temporary injunction, secured by Arthur J. Harvey, lawyer for the Albany Carver Cultural Society, does the following, pending a hearing in Kingston, N. Y., before Judge Boockstein next Friday, 10 a.m.

It orders the board not to deny use of the school, interfere with concert plans and ticket sales or to withhold a permit for the auditorium.

Albany labor, religious, and civic leaders are demanding that Mayor Erastus Corning and the Board of Education keep an agreement made with the Carver Cultural Society, the concert sponsors, granting the use of the school. Corning had advised the Board to cancel the permit after a Robeson concert and

being allowed to sing in an Albany public building." A. M. Farley, of Local 98, Bartenders Union, AFL, defended Robeson's "right to his own political views" and said that he should not be barred from "earning a living and practicing his profession." Rev. J. Edward Carpenters of the Methodist Church and Calvary

much right to be a Communist as a Democrat or a Republican, without suffering legal handicaps. He warned that suppression of artists because of their political ideas is the road Hitler took. Sat.

Decision in the case may hinge on several legal technicalities, the chief one being whether a local board of Education can rescind a permit entirely at its own discretion, without reason. 5-3-47

The Albany Catholic hierarchy, generally known to be behind the action of the city officials, came out into the open today with an editorial in the diocesian paper, the EVANGELIST backing the ban.

supported by a constant stream of statements, according to Civil Rights Congress leaders there. From Schenectady, Dr. George H. Danton of Union College, Ralph Sidman, leader of the Jewish Community Center, and other Schenectady citizens have joined the movement to open Albany's schools to the great Negro baritone. Daily Worker

LAWYERS RAP BAN

From New York City the local chapter of the National Lawyers Guild demanded that Mayor Erastus Corning provide the school auditorium for Robeson's concert. "As lawyers sworn to uphold the law we are disturbed by this serious infringement of constitutional rights," they wrote. "Had this action been committed by a gang of hoodlums or vigilantes it would be instantly recognized as a lawless outrage calling for prompt action." Sun. 4-29-47

The lawyers announced their intention to appear in the court proceedings Friday as a "friend of the court." New York, N.Y.

The number of protests coming from all parts of the state indicate that the case of Robeson versus the City of Albany is becoming the case of people's Culture and Democracy versus Wood-Rankin Kultur as enforced in Albany by Mayor Corning.

Claims Robeson's Voice Is Too 'Revolutionary'

Daily Worker New York, N.Y. Sat. 5-3-47

By Max Gordon

KINGSTON, N. Y., May 2.—The mere inflection of Paul Robeson's singing voice can throw a crowd into a revolutionary frenzy, Albany city attorney James J. McGuiness claimed today. He paid the 'tribute' at a Supreme Court hearing here on the Albany administration's ban of a Robeson concert.

Supreme Court Justice Isidore Bookstein, Albany Republican, reserved decision on the suit to bar the city from interfering with the concert. The plea was made by the Carver Cultural Society, sponsor of the concert scheduled for May 9 at Philip Livingston Junior High School.

Meanwhile, concert preparations are going ahead. Justice Bookstein had issued a temporary injunction earlier this week barring interference by the city.

In Albany, a temporary committee on civil rights, organized to fight the ban, is proceeding with radio broadcasts, circulars, etc., to force Mayor Erastus Corning and the Board of Education to rescind the prohibition on the use of the school building.

BAN STANDS

The Mayor yesterday told a delegation representing the committee, which is composed of leaders of some 30 organizations and several prominent individuals, that the ban still stands because a Robeson concert is "highly controversial."

The plea for an injunction against the city was argued this morning by Arthur J. Harvey, attorney for the Cultural Society. Harvey maintained that the city could not "capriciously and arbitrarily" lift a permit for use of a school building once it had been granted.

The permit was given in August, 1946, with the Board of Education fully aware that Robeson was to be the singer, he said. After elaborate preparations had been made for the event, which is a church benefit, the Board suddenly and without explanation withdrew it on April 22, 17 days before the event.

WHY THE BAN

He said he "presumed" from reports that the ban was placed on Robeson because he was cited as a sponsor of the American Youth for Democracy by the House Un-American Committee.

"The Un-American Committee is run by none other than that great liberal, unbiased blood-brother of Mr. McGuiness, John E. Rankin of Mississippi," Harvey told the court.

DOESN'T LIKE LINK

"If you're against lynching, the committee says there is no place in America and you should get out," Harvey said.

McGuiness, obviously uncomfortable at this link with Rankin, interjected:

"All we want is that Robeson should hire a hall; we're not against his singing in Albany."

Appearing for the American Legion, which up to today was the sole organization supporting the ban, George W. Greene, county adjutant, delivered the usual red-baiting harangue against those who want to overthrow our government. He maintained that the fact that the Soviet Union considered Robeson a friend was reason enough to bar him.

Greene quoted from a Daily Worker account of last Friday's Robeson rally in a New York armory, rewritten as a story in the Albany Knickerbocker News, which said that Robeson's thundering of the words, "I'll keep on fighting until I'm dying" threw the crowd into a frenzy.

When Harvey explained the words were part of the song, Old Man River, the court roared.

But McGiness jumped to his feet to explain that it was by such insidious inflections in his voice that Robeson was able to convert thousands of innocents to Communism, and to shake the foundations of our society. Daily Worker

Appearing as a "friend of the court" in behalf of the Civil Rights Congress, Emanuel Bloch, New York attorney, maintained that the essential question involved was whether any city official could revoke permits for cultural events because he does not like his political ideas. New York, N.Y.

He reminded the court that the Communist Party is a legal party in New York, and any artist has as

Albany Parley Maps Fight On Robeson Ban

Daily Worker New York, N.Y.

Special to the Daily Worker

ALBANY, May 1.—A conference of 200, representing more than 20 Albany organizations, met here Wednesday night to spur the campaign to open Albany school doors to Paul Robeson, Negro baritone.

School board officials, backed by Mayor Erastus Corning, had announced April 22 that Robeson would not be allowed to use Philip Livingston High School for a concert on May 9. The school was contracted for last September by the Carver Cultural Society, an auxiliary of a Negro church here.

Main speaker at the conference was Arthur J. Harvey, Carver Society attorney. Harvey had obtained a temporary injunction following the ban last week. Fri.

"The trend of fascism has been growing in Albany for many years," Harvey told the conference. "This (the closing of the school to Robeson) is racial discrimination . . . It is time this business about Robeson is stopped." 5-2-47

Chairman was Rev. M. Karl Nielson, pastor of the First Unitarian Church. Other speakers were Rev. S. B. Reed, pastor of the Israel A. M. E. Church whose auxiliary sponsored the Robeson concert, Harold Klein, chairman of the local Communist Party; Dr. Theodore Standing, Albany State College professor; David Rappaport, American Veterans Committee, Albany; Herbert C. Feay, Progressive Citizens of America; Rev. Delbert Smith, of the Newtonville (N. Y.) Methodist Church and Mrs. Stella Gold, American Labor Party.

A Committee for Civil Rights was elected to push the fight.

The mail bags of Mayor Erastus Corning of Albany were bulging with protests against the Robeson ban.

An Albany daily, The Knickerbocker News, quoted freely from a feature story appearing in Monday's Daily Worker, written by Abner W. Berry, because "attention of Albany citizens has been focused on Robeson."

Typical of the protests was the resolution from 13 ministers who, as individuals, stated:

"We do not believe our democratic way of life will be strengthened by closing our public halls to those whose viewpoints may differ from our own."

Only action made public favoring the stand of the city administration against Robeson came from the Albany County Committee of the American Legion.

City Corporation Counsel James J. McGuiness, today in the Supreme Court at Kingston, will answer a temporary injunction and show cause order. The temporary injunction, obtained last week for the Carver Society, restrained the Board of Education from interfering with plans and ticket sales for the concert. 5-2-47

The New York State Chapter of Progressive Citizens of America yesterday called on Mayor Corning to "immediately announce to the public that the high school auditorium will be made available to Mr. Robeson on May 9."

Group Asks Dewey for Robeson OK

Associated Press New York, N.Y.

The newly - organized Albany Committee for Civil Rights wants Governor Dewey to oppose the city Board of Education's ban on use of a school auditorium for a recital by Paul Robeson, Negro baritone, May 9. Fri. 5-2-47

A resolution adopted by 200 representatives of church, civic and labor union groups, who formed the organization, urged Dewey to speak out against what they termed "this fundamental violation of constitutional liberties in the capital of the State of New York."

Other resolutions called upon Mayor Erastus Corning and the Board of Education to rescind the ban and invited Robeson to sing on the steps of the State Capitol if the auditorium's use is denied him.

Corning, defeated Democratic candidate for Lieutenant Governor last Fall, has said he was "entirely

following the Communist line.

Those attending last night's meeting, sponsored by the Albany Congress of Civil Rights, organized the Albany Committee for Civil Rights and elected the Rev. M. Karl Nielson, pastor of the First Unitarian Church, and Mrs. Robert Wheeler, former chairman of the War Relief, as co-chairmen. 5-2-47

in accord" with the Board's action and that he brought Robeson's scheduled concert to the Board's attention.

The Board must show cause in State Supreme Court at Kingston today why it should not be enjoined permanently from interfering with the concert in Philip Livingston Junior High School.

The Board rescinded permission for the use of the auditorium last week after the House Committee on Un-American Activities had linked Robeson to organizations

Robeson Vows He'll Return to Peoria

Daily Worker

CHICAGO, April 20 (UP). — Singer Paul Robeson said today he would return to Peoria, Ill., "in a matter of days" and make a "test case" of his cancelled appearance at the City Hall there.

New York, N.Y. 31

He said he hoped to take "some liberals" with him when he returned.

Mon. 4-21-47

(Robeson was to have appeared in Peoria Friday. Two days earlier, the House Un-American Committee assailed Robeson; Peoria reactionaries picked up the Un-American charge and forced the City Council to bar the singer from City Hall. Robeson phoned the Council on African Affairs here that he will report on the Peoria events at a rally this Friday night at the 71st Regiment Armory, 34 St. and Park Ave.)

Charging that the "whole city was in a reign of terror," the towering Negro baritone said no Peoria minister — white or colored—"had the courage" to let him speak from his pulpit.

"I've never seen anything like it since Franco Spain," he boomed. "The guys who owned the big industries there tried to use this even to beat the brains out of labor. It was the complete fascist technique. Peoria was like an armed camp.

"As far as Peoria is concerned fascism has moved in." Daily Worker

Robeson said he regarded America today as "just one huge conglomeration of company towns."

"In Delaware you can't attack the du-Pont's" he said. "In Peoria you can't talk [illegible] capitalists."

He denied charges by Mayor Carl O. Triebel of Peoria that he had said he would enter that city "fully protected."

"What Americans must understand is that the police in Peoria were backed by vigilante bands of legionnaires," he said.

Asked whether or not he was a Communist, the singer replied: New York, N.Y.

"There are only two groups in the world today—fascists and anti-fascists. The Communists belong to the anti-fascist group and I label myself an anti-fascist.

"The Communist Party is a legal one like the Republican or Democratic Party and I could belong to either. I could just as well think of joining the Communist Party as any other. Mon.

"That's as far as you'll get in any definition from me." 4-21-47

Robeson to Make Issue of Peoria Ban on His Concert

PM New York, N.Y.

31 4-20-47 Sun.

PEORIA, Ill.

Charging "Fascist techniques," Paul Robeson promised to make a public issue of the incident which barred the singer from an appearance at City Hall Friday night.

A concert originally scheduled at a hall seating 1500 was cancelled after the Peoria City Council passed a resolution last Wednesday opposing an appearance by "any speaker or artist who is an avowed propagandist for Un-American ideology."

Council action came after the House Un-American Activities Committee listed Robeson as one "invariably found supporting the Communist Party and its front organizations."

Mayor Carl O. Triebel then offered use of the City Hall Assembly room to the local citizens committee sponsoring a reception for Robeson. He rescinded the offer, however, when the American Legion protested.

Robeson said he will air the incident here next Friday at a rally to be held in the 71st Regiment Armory, 34th St. and Park Ave., by the Council on African Affairs, of which he is chairman.

CLERGY HITS ROBESON BAN

New York Times

Thirteen Ask Albany Officials to Let Singer Appear as Invited

Mon. 4-28-47

ALBANY, April 29 (AP)—Thirteen clergymen asked Mayor Erastus Corning and the Albany Board of Education today to reinstate permission for a recital by Paul Robeson, baritone, in a high school here May 9. New York, N.Y.

The board, which withdrew permission a week ago, is under State Supreme Court order to show why it should not be enjoined from interfering with the recital, sponsored by the Carver Cultural Society, a Negro church group.

The order, obtained by the society, is returnable Friday in Supreme Court in Kingston.

The clergymen said in a statement that they spoke as "individual citizens" and that they "do not believe our democratic way of life will be strengthened by closing our public halls to those whose viewpoints may differ from our own."

Albany Schools Barred To Robeson Concert

Daily Worker New York, N.Y.

Fri. 4-25-47 (31)

The Albany School Board closed the doors on a Paul Robeson concert scheduled for May 9 in Philip Livingston High School. The board's action was taken after Mayor Erastus Corning admittedly called the scheduled concert to its attention. Mayor Corning termed Robeson's concert "highly controversial."

Arthur Harvey, counsel for the Carver Society, called the School Boards ban "an insult to the Negro people and to one of the greatest Americans of this age."

"In New York City Kirsten Flagstad got a hall," he said, "but Mr. Robeson, who did everything he could to win the war is not allowed to sing in Albany."

Harvey indicated legal steps were planned against the city administration to force opening of the school doors to the Negro singer.

A group of prominent New Yorkers issued the following statement through the offices of the Council on African Affairs. Daily Worker

"We are alarmed and outraged by this evidence of mounting hysteria fomented by the Un-American Committee in Washington and other reactionary forces. We believe it is the responsibility of all citizens who cherish democratic principles and hate fascism to make this their fight."

Among those signing the statement were Dr. W. E. B. DuBois, Councilman Eugene Connolly, Rev. B. C. Robeson, State Senator Kenneth Sherbell, Helen Hayes, Lillian Hellman, Councilman Benjamin J. Davis, Jr., Florence Eldridge, Frederic March, Michael J. Quill, Rabbi Edward E. Klein, John Latouche and others. New York N.Y.

Dr. John W. Park, Superintendent of Schools in Albany, admitted to the press that he had taken over the functions of cultural censor in the case of Robeson. "The board," he said, "has the responsibility for determining the propriety of permitting persons to perform in school buildings." Park said that the board had "suggested another artist be "substituted by the sponsors." Fri. 4-25-47

PEORIA RETURN

In a dramatic answer to the Peoria City Council which last week closed a city building to Robeson, the Peoria Ministers' Association today invited Robeson to return. The ministers' organization, represents all ministers in Peoria, Negro and white. They invited Robeson to come at a time mutually acceptable "when he can sing and discuss—and debate—his views.

"We are convinced," the ministers wrote, "that such a meeting would serve to strengthen the forces of democracy in Peoria."

Vivian Schatz, temporary chairman of the Albany Civil Rights Congress, announced that a citizen's conference was scheduled in Albany, Wednesday, April 30, at 63 Pearl Street. Miss Schatz declared that the democratic citizens of Albany were going ahead with preparations for Robeson's appearance there May 9. **"Paul Robeson will appear in Albany if he has to sing from the Capitol steps,"** she said.

Robeson, now on a middle-western concert tour, could not be reached. New Yorkers will have the opportunity to hear of his Peoria experiences as well as the plans to defeat the Albany ban tonight at 8 in the 71st Regiment Armory, 34th Street and Park Avenue, where there is a Rally With Robeson.

Lawyers Guild For Robeson

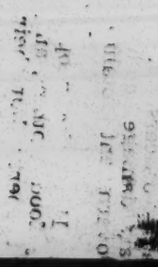
PM New York, N.Y.

Tues. 4-29-47

The National Lawyers Guild today joined the many groups appealing to Mayor Erastus Corning of Albany to revoke the Albany Board of Education's ban on the concert appearance of singer Paul Robeson in a high school auditorium there May 9.

The guild termed the action a "serious infringement of constitutional rights." 4-29-47

"The officials of the city of Albany have no right to substitute their own prejudices for the laws and regulations under which Mr. Robeson was clearly entitled to the use of the public school," the statement said. "We need not comment on the outrageous and even ludicrous presumption involved in attempting to censor the views of a man who is not only a distinguished artist but one of America's outstanding public figures."



Future Demo Party Policy Involved in Robeson Ban

By Max Gordon

ALBANY, May 4.—The future policies of the Democratic Party in the state, or at least of important elements, appear to be involved in the ban on Paul Robeson's concert by city authorities here. Robeson is scheduled to sing at the Philip Livingston Junior High School here May 9. Though the hall was leased to the sponsors, the Carver Cultural Society, last August, it was abruptly withdrawn April 22.

At the moment, there is a temporary restraining order, signed by Supreme Court Justice Isidore B. Bookstein, forbidding the city to interfere with the concert.

A decision is awaited from Justice Bookstein on a motion to make the order permanent.

CORNING FRONT MAN

Mayor Erastus Corning, Democratic-American Labor Party candidate for Lt. Governor last November, has publicly stated that the concert permit was revoked at his request.

Corning, however, is the puppet of the powerful O'Connell Democratic machine. Machine leaders decided to ban Robeson to conciliate certain reactionary Catholic elements who disapproved of the Democratic alliance with labor last fall.

The local hierarchy complained of Robeson's appearance following the ban in Peoria, Ill. The current Evangelist, weekly diocesan paper, applauds the ban and attacks Robeson for singing songs of Republican Spain.

WAS FOR ROOSEVELT

The O'Connell organization was strongly anti-Farley and pro-FDR in the inner-party fight following Farley's break with FDR. The opinion here is that the action against Robeson may mean a shift in its position.

Local citizens familiar with the political set-up claim the key figure behind the ban is Nelle F. Towner, corporation lawyer who is bitterly anti-labor. Towner heads the Board of Education, which voted to bar the concert.

An important figure in the machine, he was never happy about the State Democratic line-up with the ALP. He [illegible] chance to sw[illegible]

[illegible] bans called

the local organization in this case.

ON OFFENSIVE

The organization is extremely touchy about charges that the move is anti-Negro. James J. McGuiness, corporation counsel who argued the city's case at the Supreme Court hearing in Kingston, repeatedly insisted that any Negro artist except Robeson would be welcome in Albany schools.

They have been unable to get around the fact, however, that the action fits in with the national campaign of the Rankin-dominated House Un-American Committee to "get" Robeson because of his stature as leader of the Negro people.

The Mayor's action has been denounced by local ALP spokesmen, who turned their regular Sunday broadcast over to the fight to rescind the ban. The bulk of the non-Catholic religious leaders, 13 ministers and five rabbis, have protested the city's action.

Letters have been pouring in on the Mayor from all over the area and from New York City. Albany natives now living in the metropolis have written or wired of their shame at the undemocratic action of the home town officials.

A broad committee is planning a public mass meeting on the steps of the State Capitol, with Robeson to sing and speak, if the city succeeds in cutting it off

Though the controversy has been raging in Gov. Dewey's own front yard, and he has been requested to intervene, he has been silent.

He is anxious to evade the issue partly because he is engaged in lining up Southern delegates to the Republican national convention and partly because he and his state organization are no foes of red-baiting.

One of the ironies in the situation is that Mayor and Mrs. Corning, along with former Gov. Herbert and Mrs. Lehman and many other prominent Albanyians, sponsored a Robeson concert here recently, organized by the Associated Women's Clubs of Albany.

Albany Board Of Education Bans Robeson

By Associated Press

ALBANY

An Albany attorney announced plans yesterday for legal action against the city today after Paul Robeson, Negro singer, was denied permission to use Philip Livingston High School for a scheduled concert May 9. Permission to use the school auditorium was withdrawn by the Albany Board of Education.

The attorney, Arthur J. Harvey, said "further action to obtain use of the auditorium is contemplated," and called the withdrawal an "insult to a prominent singer and a slur on the Negro people as a whole."

Robeson's scheduled appearance was sponsored by the Carver Cultural Society.

Mrs. S. B. Reed, secretary of the society, said she received a letter yesterday from Dr. John W. Park, Superintendent of Schools, saying that the recital could not be given.

"The board of education has the responsibility for determining the propriety of permitting persons to perform in school buildings," Dr. Park said yesterday. "It is my understanding that the Board suggested another artist, perhaps Marian Anderson, be substituted."

Mayor Erastus Corning, who opposed Robeson's appearance, said he "could see no reason for functions of a controversial nature in the public schools."

In a telegram to Dr. Park, Ferdinand C. Smith, national secretary of the National Maritime Union, termed the revocation "an arbitrary, high-handed and discriminatory action that shames all New Yorkers.

'I'll Keep Fighting,' Paul Robeson Vows

By Abner W. Berry

John Henry and Paul Bunyan walked onto the stage last Friday in the 71st Regiment Armory and fashioned their hammer and broadaxe into inspiring, fighting songs and words.

Their name was—Paul Robeson. Tall, gentle, fighting smiling, angry Paul—"our Paul," the audience had whispered as he entered. He must have been angry. Doors had been closed in his face in two American cities. In Peoria, he reported later, he had been threatened with lynch law and had to be sneaked out of town.

But his anger didn't show at first.

It didn't show while he sang the beautiful, lilting English lullaby; nor when he sang an old French love song. It began to show, though, when he sang the song of Republican Spain, "The Four Insurgent Generals," first in English, then switching to Spanish. His inflection of the world, "general" and "Madrid" drew applause in the middle of the musical phrase, an unusual occurrence. He answered his would-be persecutors in the song, "Ol' Man River." The audience could not contain itself as he thundered in perfect voice, "I'll keep on fighting until I'm dying!" And he finished the song through the wild, uncontrolled applause of his audience.

Some members of the audience had tears in their eyes when Robeson stepped from the lowel level of the platform from which he sang to the raised speakers' dais. An offstage voice stopped him as he began speaking, announcing that Dr. Alpheus Hunton and Michael Quill would interrupt. They interrupted with a birthday gift. Quill in presenting the gift, a travelling clock, said, **"We give this clock to you, not that you need to be awakened but so that you may awake us and others who may not know the lateness of the hour."**

CALLS ON YOUTH

Robeson said that attacks on him had come as a result of the Un-American Committee naming him along with 1,000 other liberals and progressive Americans who have supported one organization or another termed "Un-American" by the Rankin Committee.

"Whether I am or am not a Communist or Communist sympathiser is irrelevant," he declared. "The question is whether American citizens, regardless of their political beliefs or sympathies may enjoy their constitutional rights."

He flung back the challenge to the Rankin Committee by calling on the "Young people in American Youth for Democracy to carry on the great fight their have begun. Do not be intimidated or frightened by those who would destroy political and

Civil Rights Body Raps Wallace-Robeson Ban

The Civil Rights Congress in a bulletin to more than 2,000 organizations and citizens throughout the country, yesterday called for protests to the governors of New York, Illinois and California on banning public meeting places, for Henry Wallace and Paul Robeson. Barring Robeson in Peoria, Ill., and Albany, N. Y., and Henry Wallace from the Hollywood Bowl in Los Angeles, "is the first brutality frank effect of the thought-control drive of the Thomas - Rankin Committee on Un-American Activities, directed against the people as a whole," the Congress declared.

The Albany chapter of the CRC will see that a Robeson concert and meeting will be held on the original scheduled date, it was announced. In Los Angeles, the Civil Rights division of Mobilization for Democracy will cooperate with the Progressive Citizens of America in seeking to reverse the decision of the directors of the Hollywood Bowl barring Henry Wallace.

academic freedom in our country."

He allied himself with the peoples of Spain, Greece, China, Turkey and Africa who need freedom.

"We cannot accomplish freedom by permitting the schemes of the American Century crowd — the

Henry Luce — to be carried through," he said.

And he reminded his audience that before we can talk of taking the "American way of life" to others we must first implement and extend freedom at home. "One tenth of our population has never known what freedom is. And we had better define our type of freedom a little better before we wrap

He concluded his talk with a call for a counter-offensive against the fascists at home. The place is here. The time is now. The stakes are life or death. Let us

He called for the defense of those, like Gerart Eisler and Leon Josephson and Howard Fast who have been cited for contempt by the Rankin Committee. Prime Minister Smuts, of South Africa was rapped as was the Truman-GOP doctrine which bypasses the UN.

"I appeal to labor, to Negroes, Jews and people of every nationality and faith, to live."

The audience was in a frenzy. They were filled with love and anger. A young ex-GI sitting behind the reporter arose during the applause and said hoarsely: "I al-

ways liked that guy, but, jeez, now I really love him."

ROBESON QUITS FORMAL CONCERT FIELD

Tells Utah Audience He Will Sing Only Where and What He Pleases

The Times New York, N.Y. Sun. 3-16-47

By JACK GOODMAN
SALT LAKE CITY.

PAUL ROBESON stepped to the front of the stage of the University of Utah's Kingsbury Hall here the other night, held up a hand to still the applause of a packed house following his final vocal selection, and announced to the startled audience:

"You've heard my final formal concert for at least two years, and perhaps for many more. I'm retiring here and now from concert work—I shall sing, from now on, for my trade union and college friends; in other words, only at gatherings where I can sing what I please." Sun. 3-16-47

In making his announcement, unexpected to all save a few friends in the audience of some 2,000 persons, Robeson startled his audience for the second time in a single evening. A bit earlier, for the first time on a local stage, Robeson had sung Earl Robinson's "Joe Hill," a ballad telling of the death—and everlasting life—of an I. W. W. mine workers' union organizer, executed some twenty years ago in the Utah State Prison, just a few miles from Kingsbury Hall.

The words of "Joe Hill," including the phrases "the copper bosses killed you Joe," might have been directly pointed at many of Mr. Robeson's auditors — miners and bosses at the near-by copper mines, largest in the country, at Bingham, Utah. Certainly, with the offering of the Robinson ballad—well received by the audience, incidentally—Paul Robeson seemed to be pointing up a dilemma he had outlined to this correspondent in a long conversation prior to this final formal concert.

Singing Since 1925

"I've been doing concerts, along with stage work, since about 1925, and that's more than twenty years," the basso mused. "On this present tour I've made two appearances most weeks, and, while I feel I've been reaching my audiences, I've still been following my old practice of programming for them."

Mr. Robeson explained he has been in the habit of opening with a group of old English, French and German songs, moving on to a group including numbers from the Mendelssohn "Elijah" and arias by Mussorgsky, and then concluding his printed program with a group of spirituals, following each group with an encore or two.

Strong Stuff

"Then," Mr. Robeson added, "I warn my audiences that I am about to wind up with some pretty strong stuff—actually inviting them to leave if they can't take it." He grinned just a bit, and the familiar voice, now a shade tired, boomed on. "They've paid their money, heard some truly great music, actually as many numbers as most artists sing. From that point on it's up to the listeners' hearts, and they can either enjoy or hate my songs of Soviet Russia, union songs like 'Joe Hill,' songs of the Spanish Republican front-fighters, and songs of the Chinese people. I know I've made many enemies that way, usually based on the listeners' pocketbook, but those are the songs I do most wish to sing."

"You know," he said, "I will not sing down South before audiences where my people are segregated—I sing only at Negro universities down there, where white people can attend and sit in an audience among their Negro neighbors."

Audiences of his friends, such as campus groups and trade union organizations, will still hear him sing after he has left the concert stage, "just as long as this voice lasts," Sun. 3-16-47

Mr. Robeson likewise remarked that he would go East, after a vacation on the Pacific Coast, to act in a motion picture version of the book "Freedom Road," by Howard Fast. Such a film cannot be produced by existing Hollywood units because of its unorthodox treatment of Southern problems during the Reconstruction period, he averred, and part of his mission will be an attempt to raise funds for such a film. Times

With a Purpose

Mr. Robeson also pointed out his "very real faith" that singers of his race such as Josh White would bring concert audiences the message he has always sought to stress. Earl Robinson, whom Robeson praised as a "folk genius" and ballad singer Richard Dyer-Bennett are others the Negro vocalist cited as musicians who function with a purpose.

Throughout this conversation with Mr. Robeson, and in a subsequent and briefer interview at a local radio station where he spoke on race relations, he re-emphasized his firm intention to leave the concert stage, and his grim determination to work harder than ever for orld peace and the betterment of the condition of the Negro race.

Robeson Raps Ban on Peoria Concert

Daily Worker New York, N.Y. Sat. 4-19-47

A concert by Paul Robeson, scheduled in Peoria, Ill., yesterday, was called off because of "fascist techniques" employed by the local City Council, the noted Negro singer charged. In a telephone statement to the Council On African Affairs Robeson assailed the Peoria Council which had unanimously adopted a

Ferdinand C. Smith, secretary of the CIO National Maritime Union, yesterday wired a protest to the Peoria, Ill., City Council against its ban on a Paul Robeson concert there. Daily Worker N.Y. Sat. 4-19-47

resolution condemning the appearance there of "any speaker or artist who is an avowed or active propagandist for un-American ideology."

Plans for a City Hall reception by a Citizens Committee for the singer were spiked by Mayor Carl O. Triebel, who reneged on an earlier approval of the hall's use despite the Council resolution.

The Mayor's reversal was based, he said, on fear of "riots or disturbances." In a statement he inferred that "Robeson is coming here for a fight," because the singer had told the press of threats he'd received.

The ban on use of the City Hall followed passage of resolutions by the local American Legion which attacked Robeson and "communism."

BOASTS OF BAN

Although Robeson was not specifically named, the resolution's sponsor, Alderman Milo Nelson, boasted it was aimed to bar the concert. 4-19-47

Robeson's statement declared he did "not intend to be bullied" and expressed conviction that "Peoria citizens, feeling as I do, will demonstrate their own feelings against the un-American assault in their own way."

He declared the "Peoria incident is not at all accidental. It follows by two days the House Un-American Committee's selection of me as one of its special targets. N.Y.

"I feel honored," he added, "to be in the same company with former Vice-President Wallace, who lately was subjected to the most disgraceful abuse by the committee's subversive techniques." Sat.

Robeson will appear at a rally for colonial freedom sponsored by the Council On African Affairs next Friday at the 71st Regiment Armory, 34 St. and Park Ave. He said he would both report on the Peoria incident and issue a full statement on the Un-American Committee's activities at the rally. 4-19-47

"The Peoria City Council's shocking attempt to bar Paul Robeson from appearing at a concert in their city deserves the same profound contempt Americans reserve for fascism everywhere," Frank Kingdon and Jo Davidson, co-chairmen of the Progressive Citizens of America said yesterday.

Robeson the All-American

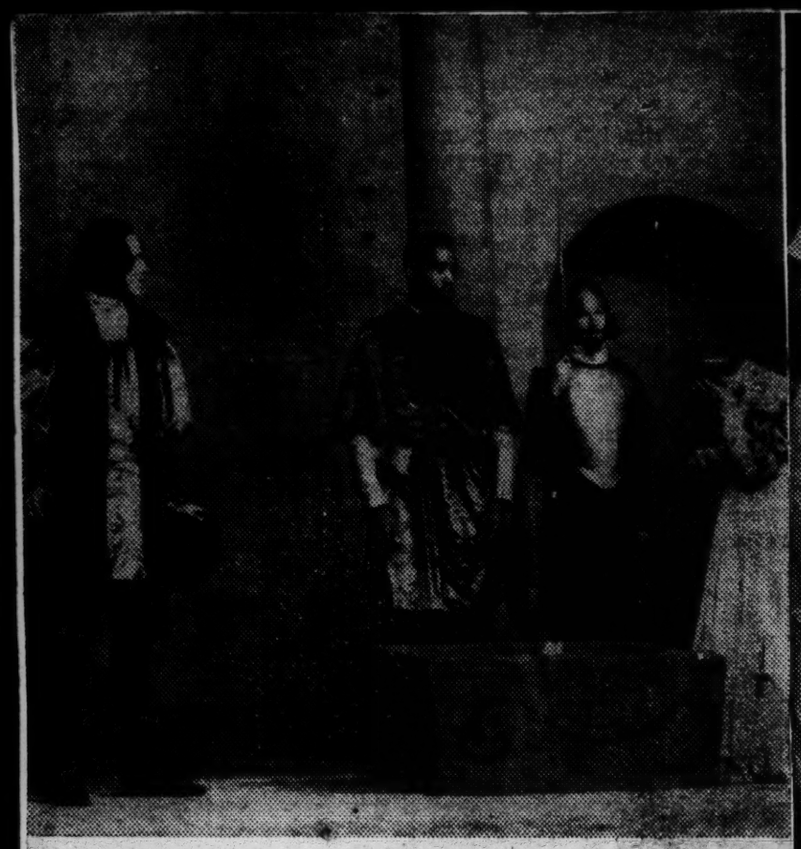
To Mark Birthday by Talking at Rally for Colonial Freedom

The Worker New York, N.Y. Sun. 4-20-47

On Friday evening, April 25, Robeson will appear again in the 71st Regiment Armory, 34th Street and Park Avenue, in his first public address in New York this year. As chairman of the Council on African Affairs, 23 W. 26th Street, Robeson will be the featured speaker at a Council rally for "African and Colonial Freedom." The rally, dedicated to "stopping imperialist aggression now," will also present a special dramatization by John Latouche, author of "Ballad for Americans" and "Beggars Holiday." Tickets, ranging from $1.20 to $2.40, may be obtained at union halls, bookshops or Council offices.

APRIL is a proud month; it contains the birthday of Paul Robeson, the all-around all-American. Athlete, singer, actor, scholar, who has excelled in all these fields, Robeson, above all else, is a fighter, combining the many facets of his genius in the winning struggle for American democracy and world progress. Add to it one of the warmest personalities of our time, and you have Robeson, a priceless possession of the American progressive movement and an honored citizen among all the freedom loving peoples of the world.

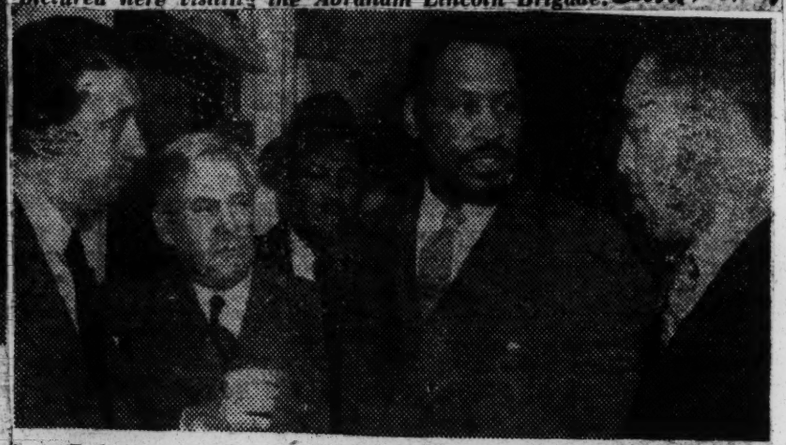
In April 1944, in tribute to "our Paul," thousands of New Yorkers jammed the 71st Regiment Armory and poured into the streets, to join him in a mass "Birthday Party."



A titan of both the concert stage and theater for the past twenty years, Robeson is shown playing the title role in a London production of Shakespeare's Othello. As the first Negro cast in the role, his Othello in America was a theatrical milestone. Sun. 4-20-47

Two of America's greatest athletes ever, Robeson, often called all-time football end, talks things over with heavyweight Joe Louis. The Worker

Robeson has been a fighter against fascism from 'way back. The first military struggle against the Hitler Axis found him in the front lines, contributing all his talents to the Loyalist effort. He's pictured here visiting the Abraham Lincoln Brigade. Sun. 4-20-47



Robeson's appearance two years ago before magnates highlighted end-Jim-Crow-in-baseball drive. He's shown telling the Pa. Courier's Wendell Smith what happened. Listening in are the Post's Stanley Frank, Coach Jimmy Conzelman and Councilman Benjamin J. Davis, Jr. Sun. 4-20-47 N.Y. Worker

Robeson in 1942 taking time out from USO work to sing with war workers in a California shipyard. Robeson aside from his support to the war effort has been active in labor struggles from coast to coast. The Worker N.Y. Sun. 4-20-47

Leader in fight against colonial imperialism, Robeson and actress Lena Horne buy food for African starvation victims. The Worker 4-27-47

Robeson's Fight (31)

Daily Worker

IMAGINE yourself a European reading the news that an American city in Illinois had barred one of America's best-known artists and humanitarians—Paul Robeson—from performng because of his record as an anti-fascist. New York, N.Y.

Could you have any further doubt on the political direction taken by certain officials in our country?

The Peoria ban on Robeson is not an isolated, accidental event. It is a logical consequence of the existence and activities of the House Un-American Committee. It follows inevitably from the fact that the official custodians of "Americanism" are John Rankin and Parnell Thomas.

In the hands of such men, "Americanism" becomes fascism and all democracy is "Un-American." Wed.

Robeson's bold challenge to the Aldermen of Peoria, with their storm-troop mentalities, is the only way to fight the encroachment of fascist practices. 4-23-47

One way New Yorkers can back Robeson's fight is to jam the 71st Regiment Armory Friday night when Robeson will report on his efforts to bring democracy to the Illinois city.

The campaign to end baseball jimcrow reached a new high, Armory. The ca
you'll recall, whe
the major leagu
league magnates three years ago. Daily Worker
of the greatest all-round athletes America has known,
ad a special interest in the baseball campaign. But far and
t was his overall concern for and daily struggles against
ation everywhere he goes. Be it on the baseball diamond—
Peoria and Albany. New York, N.Y.
like to join the many messages of congratulations that are
into Paul on the occasion of his birthday. Just as we intend
ne many thousands who'll pack the Armory to hear him
Sun. 4-27-47

THE JIMCROW walls in big league baseball have been slightly
owered—and among those who deserve deep credit for that great
chievement is the big guy they're honoring tonight at the 71st

31 1947

Muriel Smith

MURIEL SMITH HEARD IN PROGRAM OF SONGS

By James Truitt

Muriel Smith, young contralto of many attainments, including star parts in "Carmen Jones" and "Our Lan' ", gave a Town Hall recital, yesterday afternoon. Greeted by prolonged applause as she stepped on the stage, she charmed the audience with her personable appearance and voice of quality.

Singing with restraint throughout the program, she performed songs of Bach, Beethoven and Wolf in German, Santoliquido in Italian, a group in French and one in English with interpolations in Russian. All of this was encompassed with considerable feeling for style and diction, although there were times when the intensity which the singer felt was not sufficiently projected by her voice.

Miss Smith's vocal quality is delightfully smooth and evenly produced over her entire range. She "covers" the tone almost completely, reducing the amount of contrast in the slower numbers. She was at her best in Debussy's "Fantouche," performing with such vivacity and spirit that the audience demanded and got a repetition. Another song in her best idiom was Marc Blitzstein's "Mamasha Goose," with which she drew laughter from the audience.

Stuart Ross was the self-effacing accompanist. C. H.

What Southern Male Chorus Means To People Of Memphis

(3) World Memphis, Tenn. Fri. 1-24-47

Queen of Southern Male Chorus

In 1939, Mr. C. S. Johnson, better known as "Cuba," through divine inspiration and much prayer, succeeding in getng the cooperation of a few christian young men from four of our churches (Non-denminational) to accept his plan to organize a male chorus. Today we give honor to our Mr. Johnson, founder and to each member of this great chorus.

am indeed grateful for this golden opportunity, especially at a time like this, to extend a word of thanks and praise to these worthy men.

A few days past eleven members of this organization answered the call to arms for our country. Their comrades at home put up a solid front for God and man. Today the war clouds are past and the men who make up this chorus are marching on to victory for God in song

The twenty-eight churches of our city represented thru the members of this organization are indeed fortunate. The men that make up this great chorus are men employed in the various plants and industries of our city. We all know their time is divided so as to earn their daily bread; yet they find time to sing from "Handel's" Hallelujah chorus down to our own Mr. Meeks composition "Always.'

I do not speak for personal reasons, yet I am very grateful for the very high honor bestowed upon me as "Queen" of the Southern Male Chorus thru the support given by the many members of the Mt. Zion M. B. Church and friends of our city in 1945-46 and 1946-47.

I cannot say I will not say that everyone will see these men as I see them—I see each of them a "King" Men who have and are being weighed in the balance and found not wanting. Fri. 1-24-47

To each of you "Men" of the Southern Male Chorus of Memphis, we are proud of you — Keep singing, keep praying, the time is not afar- Keep humble, triumphant, a guiding star. You are a Light to Memphis, we Christians see, thru faith you'll conquer and reign throughout all Eternity. Myrtle V Tyus, Queen of the Southern Male Chorus.

MISS MYRTLE V. TYUS

History Of Southern Male Chorus Told By Founder Prior To Coming Recital

World Atlanta, Ga. Tues. 1-21-47

(3)

The Southern Male Chorus of Memphis, like most other outstanding institutions, can trace its history around the vision and character of a single outstanding individual who possessed the faculty of inspiring others to work and help him make his dream real.

This observation comes to mind as city-wide publicity is being focussed on the forthcoming recital—the first in the organization's history—which the Southern Male Chorus of Memphis will present at Mason's Temple Sunday afternoon, Feb. 9, at 3 p.m. The recital is expected to attract thousands of Memphis and Mid-South lovers of religious music and singing—especially those who have had the privilege of hearing the 60-voice men's chorus in its more than 500 local appearances since its organization nine years ago.

As background material designed to provide the public with specific facts about the chorus, one of the most significant musical aggregations ever to be organized in Memphis, an interview was sought and gained with youngish-looking C. S. Johnson, founder of the Southern Male Chorus of Memphis.

Mr. Johnson, a retiring and modest-speaking man, was enthusiastic when asked to relate the history of the organization he established. It seemed close to his heart, and therefore, easy for him to talk about. Following are the salient facts about the Southern Male Chorus and its founder which the interview brought out.

The founder, Mr. Johnson, is a native of Devalls Bluff, Arkansas. He was reared in a typical Christian home, and early cultivated a love for the singing and songs which made the Negro a world figure in folk music. Coming to Memphis in 1918, while still a very young man, he is only in his early 40's now, the future chorus founder, quickly associated himself with local churches. He became a member of Mt. Zion Baptist Church, 1427 South Main Street Extended, pastor, Rev. L. D. Sanders. Mr. Johnson took part in all church activities, serving as superintendent of the Sunday School and as chorister of the church's No. 2 Choir. Special church programs, such as Men's Days, were particularly interesting to him. 1-21-47

It was during one of the Men's Day programs at his church, following the vocal renditions of a special men's chorus which he had helped organize for that occasion, that the idea of the Southern Male Chorus was born in his mind.

Mr. Johnson said he suggested to members of the special men's singing group that it seemed to him that it would be a good idea to organize a group of men church members who would be availagle to sing in churches all over the city for such occasions as Men's Days and other events where special music was desried. The men thought well of the idea. That was at Mt. Zion Baptist Church in 1938.

But Mr. Johnson's statement that "We should organize—we are now just singing spasmodically. We can have a system and go to every church represented by the membership of the chorus and provide music." The men to whom he was talking represented various denominations and various churches. All were church members and all liked to sing. An organizational meeting was held, all the men agreed that the idea was good. A name for such a singing group was suggested by Mr. Eddie Beeks, present pianist for the group and a member of Mt. Paran Baptist Church.

Then, it seemed that hard luck began to dog the feet of the idea. It rained on practically every day set to complete the organization of the group. However, thanks to the persistence of Mr. Johnson, and such men as Charles Terrell, a member of Bloomfield Baptist Church, who proved to be a moving spirit in the organization of the chorus and still is active, and who rode a bicycle around the town in the organizational work, the chorus got underway, with some eighteen men in the original group. The organization was finally formed at Mt. Zion Baptist Church. Deacon Mose Wheeler, 1509 Barton Street, held the first elcetion. A president and director were elected. A small dues fee was set. The men agreed with what was done. The Southern Male Chorus was on its way.

J. W. Thomas was the first director, and proved to be very instrumental in is early organization and miantenance. He was later drafted into the Army and was succeeded by Daniel Bell. Present Director is Eli Williams, whose ability and knowledge of music were greatly praised by Mr. Johnson.

The chorus first met for rehearsals on Sunday afternoons. Only qualification for membership was that a man "had to be a member of some church and be willing to serve in the interest of Christian welfare." At the outset the chorus set the precedent of not charging anything for its services. At first the idea was to serve only on Men's Day programs, but the public acclaim and demand for their services caused an expansion of their services. The organization's small membership fee is used to render aid and comfort to sick members, to purchase music, and to help with the various charity and other donations which the Chorus makes. It is a tradition of the Chorus to make a substantial donation to all of the churches in which it makes an appearance. Tues. 1-21-47

The Southern Male Chorus has appeared on programs in the City Auditorium and in the majority of the leading Negro churches of the city. It has made appearances in some of the city's best-known white churches, and has rendered radio programs. The chorus has contributed to charity and patriotic activities. Many of its members served in the nation's armed forces. The group has encouraged church membership, and may be credited with having inspired the organization of a local women's sniging chorus, which today rivals them in popularity, and the organization of a city-wide young people's chorus.

More than a hundred local men have been or are members of the organization. First president was Nolan Henderson. Another president was Elisha Hall, who was able to lift the organization into city-wide popular favor. Present president is Ulysses Shelton, who was elected to his office last month.

The primary reason for the forthcoming concert-recital at Mason Temple, entitled "The Gospel In Song", is to provide funds to send representatives of the Southern Male Chorus to the next meeting of the National BTU and Sunday School Congress scheduled for California this summer. Mr. Johnson voiced the opinion that the citizens of Memphis have not been called upon by the Southern Male Chorus for any aid to itself heretofore, and therefore, it is expected thta in this first appeal, in view of past services, the city will respond by attending the mammoth recital and music "feast" in store for them on the afternoon of February 9.

(31) Tues. 1-21-47 World

Mr. Johnson, whose interest in the chruos is still fresh, is a homeowner, has been a member of the church since he was 13 years old. He is a family head, the husband of the former Miss Mary Adams of Memphis. The couple have two children, Mildred and Cuba Spain Johnson Jr. The daughter attends Florida School. Mrs. Johnson is a member of Mt. Zion Church, along with the rest of her family. Mr. Johnson is an employe of the National Biscuit Company, where he has been since 1943.

Director Williams Of Southern Male Chorus Works On 1st. Recital

1-21-47 Fri. Memphis, Tenn. World (2)

There will be one man whose concern will border on a "headache" Sunday, February 9th, at Mason's Temple, when the popular sixty-voice Southern Male Chorus

of its volunteer singers in the ranks. Then he was promoted to the position of director. His fitness for the position is proven by the group's continued popularity over the past five years.

In an interview Tuesday, Mr. Williams revealed many interesting facts about the organization. He told how he, in cooperation with members of the chorus and its pianist, Mr. Eddie Beeks, make their special arrangements of the songs they render. The group re-

SOUTHERN MALE CHORUS Director of the famed Southern Male Chorus, prepares for organization's mammoth recital, scheduled for Mason's Temple Sunday afternoon, February 9th, at 3. Director of the chorus for the past five years, Mr. Williams indicates that one of the most unique musical programs ever presented in Memphis is planned by the sixty-voice group of Gospel and Spiritual singers. Tickets for the recital are on sale throughout the city.

hearses every first and third Saturday in each month. Most of the members, having a natural love for singing, go over a given song arrangement several times, and before long are ready for its public rendition.

Mr. Williams, a native Memphian, is an employee of the National Distilling Company . . . a machine operator. He is married and lives at 1358 Kansas Street. He is a member of Bloomfield Baptist Church. He received his basic musical training at Booker T. Washington High School, and gives credit to Mrs. M. E. Corpal Washington High School Senior Glee Club director, for his early training in the fundamentals of music. He also is assistant director of the Bloomfield Church's No. 2 Choir. World

In addition to directing the chorus, Mr. Williams serves as one of the "lead" singers in the group. He admitted that in the rare emergencies when some member of the chorus cannot be present for a program, he has helped to fill in the vacancy. Last year at the National BTU and SS Convention in Chicago, he was requested to assist in the training of the male members of a 250-voice. Tri-St-67

In commenting on the scheduled recital for Sunday, February 9th, Mr. Williams expressed confidence that the occasion will be a "most successful musical event in the musical history of the city." He disclosed that although the Southern Male Chorus has a repertoire of more than fifty Gospel Songs and Spirituals, special songs and arrangements have been selected for the recital at Mason's Temple on the Sunday afternoon it is scheduled. Memphis, Tenn.

Kenneth Spencer showed early signs of becoming fine singer, says mother

Ed's note: Mrs. Spencer lives here in Los Angeles.

Today Kenneth is a concert singer, and that is exactly what he always wanted to be. As I look back over the years, I'm glad to remember that we encouraged him in this ambition and that we did not, like many other parents, try to turn him to another profession. It's true that when he was small, his grandmother took him to church and had him blessed to be a preacher. But I never thought of him as a preacher; neither did his father. Kenneth himself felt that he could do more good with music than preaching.

MRS. EMMA SPENCER

Before Kenneth could speak clearly, his uncle (who was staying with us) was taking part in a church play. To our amazement, Kenneth, baby though he was, memorized the lines before his grown uncle did! This showed us that he had an aptitude for things pertaining to the theatre.

Nowadays people comment on the depth of Kenneth's bass voice. It was always low. When he was a baby, he cried like a man. As he grew older, the bigger boys would fight him coming from school. His voice was so strong I could hear him fully two blocks away.

Finally, after he began singing solos in church, we became convinced that here was a genuine gift, and we interested ourselves in doing what we could to develop it. In a general way, we tried to teach him the fundamentals. We taught him to look to God for his help and his strength and always to respect the women he met, as he respected his sister. Then we made an effort to give him vocal training, but here we met with little success, because the teachers would not take him until his voice had changed. So we bought him a trombone and he played in the school band.

In junior high, his teacher took special interest in Kenneth and sent him to study with Carrie Stone Freeman. He worked very hard. Some of his tryouts were successful; some weren't. No matter what happened, we believed in him and encouraged him.

We tried to use judgement in guiding him and not to acept everything that came without giving it the proper thought. Once there was a man who became enthused over Kenneth's voice. He wanted to take him to New York. His promises were glowing. We investigated this man and could find out nothing about him. Se we refused to let him take our boy away.

Then, when Kenneth was about 20, his father became ill. On his deathbed in the hospital, he said he wanted to mortgage our home to give Kenneth a chance. He never came out of the hospital. Even so, Kenneth obtained many opportunities such as the scholarships to study at the Eastman School in Rochester, N. Y.

A few months ago, after his successful appearance as narrator with the New York Philharmonic Orchestra, he wrote this in a letter to me: "I still have a long way to go, and a lot to learn yet." I was proud that he could say that—proud that he wanted to go on learning. For no one can stop learning and still reach greatness.

SPENCER IN DEBUT AT CARNEGIE HALL

Kenneth Spencer, American basso, has come up in the musical world. He began at Café Society Uptown. Then came a Town Hall debut in 1941, a couple of motion pictures, further study, the part of Joe in last year's revival of "Show Boat," an appearance with the New York Philharmonic-Symphony, and last night his first Carnegie Hall recital.

He has a noble and beautiful voice and certainly the presence for the large hall. In addition, he has the sensitivity and style of an artist. Yet despite an audience of 2,000 and much fine singing, the recital was only mildly successful.

It was partly because his selections were mostly unfamiliar and nearly all gloomy, and partly because the event was slow-moving and broken up with long waits. But another factor contributed. He did not seem to be able to bring all his spiritual resources to his interpretations. Even in the Negro songs and the encores there was a sense he wasn't really singing as freely or as expressively as he could.

The dramatic feeling of Cui's "Hunger Song" and the softly sung "Some times I'm tossed and driven" of "City Called Heaven" gave indications of what may be expected when he comes fully into his own as a recitalist. For he has developed a secure technique and his splendid voice, as well as having ample range, is as pleasant in a pianissimo as it is impressive in full, round forte.

R. P.

DEEP SOUTH SPEAKS

- By - Robt. Durr

Spirituals Represent The Aspirations and Sorrow of People Under Slave Conditions; Misuse of Them Is No Less Than Blasphemy

I MAY NOT know music, but I know shouting when I hear it. And believe me, the prostituted playing and singing of good music, especially of the spirituals which were born out of the suffering of our ancestors under the lash of the slave driver, is in my opinion blasphemy.

The great Fisk Jubilee Singers and the Tuskegee Singers sang to open the doors of those who, after hearing spirituals well sung, would see the beauty of the souls of black folks, get a more sympathetic view of their burden-bearing in the heat of the day and their unrequited longings for a richer and fuller life to the end that the decidedly more advantaged and philanthropically inclined listener might be inspired to invest in the development of men and women of character within the race set free when Lincoln signed the Emancipation Proclamation.

Their singing was for a noble purpse—not for the amusement of the children of slavocrats, men who fought to keep them as their property, a fight which still rages in areas where ignorance and poverty are covered over by a thin layer of culture on top and a seething mass of uneducated, untrained and ill-conditioned people at the bottom.

* * * *

The old spirituals were mostly prayers for strength to endure, to tramp toward a better day, for deliverance. They were sometimes recitations of things heaped upon our forefathers which we may forgive but can hardly forget because our aim should be a world where no race would suffer as the black man and woman suffered for so long in the Deep South and elsewhere.

The spirituals, therefore, are sacred. They are the voice, the blood-curdling screams of anguish of our chained grandfathers and great grandmothers as they cried out as the slave-masters' whip tore their bodies into shreads for not having picked so much cotton, hoed so many rows of corn, or performed other set tasks, though their emanciated bodies, as often was the case, were tortured by hunger, disease and sickness unto death.

We dream of a day when these old spirituals and the fire out of which they came will be so understood and appreciated by all darkskinned and freedom-loving peoples that they will be looked upon as sources of inspiration for great crusades for freedom, and will be among the revered things we will not sell for money or life itself.

* * * *

They built in the black folks in the day of their anguish a sense of patience—the kind of patience which trapped men must plant in the garden of their souls, the roots of which are bitter but whose fruits are sweet.

We live in a new age now—an age in which men must dream good, great dreams sacrifice and give all of their soul, might and strength to make their dreams come true. It is an age in which we enter and become part of the great symphony of peoples of one world—a world which is beset by clouds of distrust and suspicion—and court into which so many come with strong but unclean hands.

At no time in all the hostory of the world has the race of mankind needed great, inspiring and invigorating songs which will lift men up and waft them toward unification in social institutions of divine origin, move men to achieve a realization of the practicality of uniting the world's peoples in one culture and one civilized order.

* * * *

We must have new songs which will move men to selfless, unusual and unmeasured sacrifice that justice may prevail more than ever in this hour as we stand at the cross roads of civilization. Today atomic bombs are being built, two of which, according to a reported statement by President Robert Hutchins of the University of Chicago, if exploded simultaneously within the United States, would render that area devoid of human habitation. And five years from now, other nations of the world too are expected to have atomic bombs.

Our spiritual development has not kept pace with scientific knowledge. We have bogged down in the mire of materialism. All of which I suggest began when we ceased to give birth to new great songs with power to stir men into realms of great living. Hogs don't sing because hogs do not aspire. Great songs are prayers which should not be sung in the market place for a mess of potage.

Nothing sets the Negro apart and back today more than his jazzing of sacred music, his braying of senuous commercial ditties, and bastardized spirituals over the radio, which gives the impression that the whole race is headed back to the jungles of Africa.

* * * *

The needed great new songs may be discovered where we find men and women living intense purposeful lives. The real song writers of tomorrow instead of hieing off to brothels and dives, should go forth into the highways and byways, where men and women strive under fire, and breakdown the spiritual atoms of their souls which will propel mankind forward and upward.

Not since the day we ceased to give birth to great songs have we given birth to any real progress within. Death is our destiny without great new songs recorded in and from the fire of great living and drilled into the children of today.

SORROW SONGS

Slavery-Time Songs Still Being Sung as Colored Americans Battle for Freedom

By JOSEPH D. BIBB

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

NOT only the old-timers but young, fresh, college-trained Americans of color are still chanting and groaning out the sorrow songs, the spirituals and the cotton field and levee melodies.

Three Sundays ago a famous radio chain wafted the trembling tones of the joint, colored, college choirs of Atlanta, Ga., pealing out the spirituals. It would seem that these students, four generations removed from slavery, should be inspired and imbued with different sorts of tunes and melodies to sing.

Mr. Bibb

AFTER HAVING fought three bloody wars for freedom, liberty and democracy, it seems strange that young colored Americans should be compelled to wail about "De Ribber Jerdan" and about "Massa Being In De Cold, Cold Ground."

In days of "God Save America," "Star-Spangled Banner," "The Battle Hymn of the Republic," "Columbia, The Gem of the Ocean" and all of the soul-stirring and blood-tingling songs of free people, it seems out of shape with the times, it appears anachronistic for young, or even old Americans of color to be moaning out the "Memoirs of Slavery" and perhaps perpetuating the psychology of human chattels.

* * *

CRITICS OF THE Spirituals have declared and repeatedly asserted that they bring back the scenes of the lash, the overseer, the auction block and the chains and fetters of human bondage. They maintain that singing these songs puts the minds of the singers into the unfortunate frame of those pitiable folk, whose terrible plight aroused the battle cries of freedom all over the world. We are in entire accord with these brave critics.

Proponents of the slave songs insist they are America's foremost contributions to music. "These songs are art of a high order," they say.

"There is a native genius in these melodies and they should be preserved as colored America's distinctive contribution to the folk-music of America," they say, and there are thousands who agree.

* * *

THIS COMMENTATOR vigorously dissents. Even if there be genius in the tunes, and I admit no such thing, the lyrics and words should be held in opprobrium and disdain. It is our firm conviction that every tentacle and every vestige of slave-thinking should be torn out of the minds of colored people.

We contend in the courts of the land for first-class citizenship, but we preserve and perpetuate the mumbling, gibberish of illiterate, bond-servants, who mixed fact up with fancy, confused faith and religion with fanaticism in a sort of mumbo-jumbo of tunes.

Even if there is merit and exalted genius in the Spirituals, we still hold that the veterans of the last two wars would be better served if they were removed in mind from slavery and second-class philosophy.

* * *

YOUNG AMERICANS, of all racial infusions and persuasions, should be infiltrated and engrossed, and perhaps obsessed, with philosophies of freedom and liberty. Is not that what they fought for?

Universities and colleges dedicated to the education of the colored youth of America seem slow to catch step with the progressive trend of human thinking. Colored America contends upon every front for equality, fraternity and liberty.

Such contentions presuppose minds that have no inferior notions. The minds of the advanced and crusading leaders of thought among these people should have no temporizing with slave psychology. They should have no reason with slave-thinking.

* * *

THERE WAS A time when Southern schools raised money by sending quartettes and glee clubs North to incite pity by singing "Go Down Moses," "Little Wheel in De Middle of De Air," those days have passed.

If there are any Moses to go down, they will come from the present day scholars and thinkers. There are no little or big wheels in the air. The wheels are in the heads of those who sing these songs of slavery.

On the battle front of democracy, no places will be found for those who think and sing in terms of human bondage.

31 1947 William Grant Still

Major Orchestras to Feature Still's Music

Afro-American

Baltimore, Md.

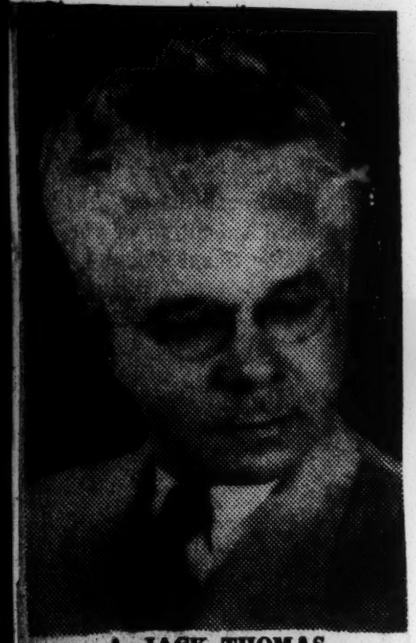
HOLLYWOOD. (CNS) — Major symphony orchestras have indicated their intention to play compositions by William Grant Still, leading American composer, in their concerts during the 1947-48 musical season.

Some of the conductors who have indicated such intentions have played Mr. Still's music before to enthusiastic audiences, while others will be playing it for the first time. Sat. 12-6-47

Compositions to be performed will be Still's new "Archaic Ritual" and "Wood Notes" (world premieres) as well as repeat performances of works already established, such as "Poem for Orchestra" (originally commissioned by the Cleveland Orchestra), "Out of the Silence," excerpts from the well known "Afro-American Symphony" and others.

Now in the first rank of American symphonic composers, Mr. Still's honors for 1947 include the honorary degree of doctor of music from Oberlin College, an entire program devoted to his music at the University of Washington, numerous concert and radio performances, as well as several important new publications. Among them are "Caribbean Melodies" on which he collaborated with Zora Neale Hurston, "Pastorela" (a tone poem for violin and piano), and "Twelve Negro Spirituals," the composer's first British publication, since this volume was issued last month in London by the firm of Francis, Day and Hunter. 12-6-47

Mr. Still lives at present with his family in Southern California, where he is devoting all of his time to composing, and to scoring and extracting his own music.



A. JACK THOMAS

Afro-American
Baltimore, Md.

Thomas to Direct Boston Symphony

31

BALTIMORE

A. Jack Thomas, musician-composer, left the city last Friday en route to Boston, where on Thursday he will conduct the Boston Symphony Orchestra in a "Pops" concert. 6-28-47

It will be the fourth annual Colored American Night to be held at Symphony Hall during which the winning composition of some composer is played.

This year's winner is Ulysses Kay, 30-year-old student at Columbia University, whose "Danse Calinda," a tone poem, won first prize.

Mr. Thomas recently conducted the Baltimore Symphony Orchestra here of which Reginald Stewart is director. The regular conductor of the Boston orchestra is Arthur Fielder. 6-28-47

The number by Kay will be included in the evening's program with Mr. Thomas as guest conductor.

Anna Bobitt-Gardner, sponsor of the recent nationwide contest to discover new composers, is director of Colored American Night, a program dedicated to outstanding composers, and arranged by conductor Fielder.

Lois Towles, Billed As Another Marian Anderson, In New York Debut

Chicago Ill. 31 Chicago Defender – Sat S. 22-47

NEW YORK—Know any concert pianists in the top brackets with such vocalists as Marian Anderson and Paul Robeson? The simple answer is that there are none. Out to change the score now is young, good-looking Lois Towles, who will make her first solo concert appearances this fall.

Miss Towles explains the dearth of top-flight Negro instrumentalists by saying: "The public hasn't been readying. It and the big managers seemed to identify us with vocal talents. It goes back, I guess, to days of the Negro spirituals and folk music. We were conceded folk music but when it came to classical music on the piano the door was never opened."

The young pianist will tour Texas this fall and an as yet unannounced area in the spring under the auspices of Manager Dick Campbell, the only Negro booker in the field, whose wife, Singer Muriel Rahn, discovered Miss Towles for him at Fisk last year.

An assistant professor of music at Fisk, Miss Towles has been allowed time off for the tours, but will start her teaching as usual in the early autumn. She has toured with the Jubilee Singers.

Tall, long - legged, glamorous Miss Towles has enjoyed teaching: "Through teaching, I've grown. Before I started I was just a half-baked artist—I still am," she added modestly, "but Fisk has the sort of music students that keep you on your toes and I've found it very stimulating." While in New York the past month, she has been coached for concert work by famed Pianist Sascha Gorodnitzki.

She was born in Texarkana, Texas, the twin city, and spent the early part of her life on the Arkansas side, and the high school years on the Texas side. She was one of seven children, most of whom are now married. She has no immediate marital plans and says she's wrapped up in her career just now. Her parents are dead. Her father played a fiddle, and her mother always insisted she used to play the piano although none of her children ever succeeded in sitting her down at the piano. Sat, S. 22 -47

She attended Wiley College in Marshall, Texas, and then received graduate degrees at Iowa University: an M.A. in music, and a master of fine arts degree, the second given by the department. Her latter degree gave a broadening knowledge of all the fine arts with a specialized professional approach to music. She has also taken piano work at Juilliard School of Music here. A very well educated person, she had also completed a year's work toward a doctorate in music when she was went to Fisk in 1943 to fill in for someone on leave of absence. The next year she stayed on.

She likes all music, and enjoys playing the piano for recreation, too oddly enough. No longhair, she loves swing and encourages her students to play boogie-woogie, which she found difficult to master at first, too. She acknowledged that boogie demands a "true art to play it" and believes a great deal of rhythmical coordination can be gained from it. She also likes to jitterbug, whether for rhythmical coordination, or not, she didn't state.

The music she plays for her own amusement varies according to her mood. "I play something I particularly like of Debussy's, when as the students at school say, 'I'm feeling dreamy.' When I usually feel puritanical, more chaste perhaps, I play Bach — it seems to cleanse one's whole system."

Her hobby which she rightly terms very "productive" is designing and making her own clothes which gives her real enjoyment. "I like to make evening dresses for my performance. The students all know about it, and so they'll tell me, 'I'm coming out tonight to see the new creation. What's it like?'" She was wearing here a striking brown and white crepe afterloon dress which revealed a very original flare for unusual effect in dress.

Camilla Williams

CAMILLA WILLIAMS IN DEBUT RECITAL

New York Times

Soprano Presents Program of Lieder, Spirituals, English Songs at Town Hall

Mus. 1-13-47

Camilla Williams, soprano, gave her first New York recital yesterday afternoon at Town Hall before a large and responsive audience. The program presented contained the aria, "Dove sono" from Mozart's "The Marriage of Figaro," and that composer's "Allelujah;" German Lieder by Schubert, Brahms and Strauss; French lyrics by Fauré and Bizet; English songs by Barber, Diamond, Dunhill and Giannini, and a final group of Negro spirituals.

Miss Williams has been the recipient of several important awards, and when she made her debut in the title role of Puccini's "Madam Butterfly" last spring with the City Center Opera Company she reaped a success that attracted wide attention. This reviewer was deeply impressed by the young artist's vocalism and her histrionic talent at that performance, and felt that she richly deserved the honors bestowed on her. Mus. 1-13-47

But her voice, yesterday, was not in the same condition it had been in at that time. It had thinned out in texture, except in the upper register, where the tones had become open and metallic. The richness and bloom that had characterized the sounds throughout the wide compass at the operatic debut were not in evidence. Moreover, through constantly varying an uncertain vocal production, results were decidedly uneven. Jamie

Occasional phrases were well delivered, and in them the tones were round and of pleasing quality. But most of the time they were quavering and unsteady, often breathy and rarely under absolute control.

Nor did Miss Williams display the interpretive skill as a recitalist that had marked her work in the widely different realm of opera. Her work had an exterior sort of expressiveness, but, in general, the readings failed to disclose a keen understanding of the essential intentions of the offerings listed, and it would serve no purpose to go into details concerning them. Recital singing is an art demanding long and thorough preparation, and even a vocalist as generously gifted by nature as Miss Williams is not likely to reach distinction in this field without a profounder understanding of its requirements. She was fortunate in having an excellent accompanist in Fritz Kramer. N. S. 1-13-47

Camilla Williams in Debut Recital

Afro American Baltimore, Md.

NEW YORK — Camilla Williams, soprano, made her New York recital debut, Sunday, at Town Hall before a large and responsive audience. 1-18-47 Sat.

Her program included the aria, Dove Sono from Mozart's "The Marriage of Figaro," and the composer's "Allelujah"; German Lieder by Schubert, Brahms and Strauss;

French lyrics by Faure and Bizet; English songs by Barber, Diamond, Dunhill and Giannini, and a group of spirituals.

Miss Williams, the recipient of many important awards, made her debut in the title role of Puccini's "Madame Butterfly" last spring with the City Center Opera Company.

Camilla Williams Gets Page 1 Award

The Afro-American Baltimore, Md.

NEW YORK — Virginia-born Camilla Williams, soprano, will give her first New York recital Sunday afternoon at Town Hall.

The singer received much praise when she sang Cio-Cio-San in "Madam Butterfly" with the New York City Opera.

She won the Marian Anderson Award in 1944 and 1945, and the Philadelphia Orchestra's Youth Award in 1944. Date 1-11-47

In addition, she also received one of the Page One Awards of the Newspaper Guild of New York on Monday night at its annual Page One Ball at the Waldorf-Astoria, along with Pearl Primus for her contribution to the dance.

Williams in 'Boheme'

Camilla Williams, the young Negro soprano who scored a great hit as Madame Butterfly a season or two back, added another role to her list of accomplishments Sunday evening, when she sang Mimi in *La Boheme* for the first time with the NYC Opera Co., at the City Center.

Miss Williams

Her Mimi is every bit as fine as her Butterfly; is, indeed, one of the most truly touching and believable embodiments of the role I've yet seen and heard. The lovely quality of her voice, the purity and radiance of her high notes, the sensitivity and deep emotional sincerity of her acting, the delicacy of movement and the personal charm with which she invests Puccini's pathetic heroine — all contribute to the fidelity and beauty of her portrayal.

* * *

William Horne, too, gave an excellent account of himself as Rodolfo. Making an unscheduled first appearance in the role, his tenoring was clear and ringing, and his playing simple and direct, touched with fervor, humor and, in the end, tenderness. He proved a highly acceptable partner to Miss Williams' Mimi. Their voices blended appealingly in the third-act duet, well meriting the bravoes which greeted them during curtain calls at the end of the act. 31

In fact, the whole performance was an uncommonly convincing and moving one. Mr. Mascherini's Marcello, Miss Portnoy's Musetta, Mr. Newman's Schaunard and Mr. Pease's Colline, all fit tellingly into the picture; and conductor Thomas P. Martin did an able job in the pit.

MUSIC: Breaking the Tradition

A New Republic

A 24-year-old lyric soprano sang Mimi in Puccini's "La Bohème" for the first time in her life last week with the New York City Opera Company. It was not a remarkable performance, though some day it may be if her acting becomes less studied and her middle voice gains enough solidity to match her intense and often beautiful upper tones. Inasmuch as a good many sopranos can sing Mimi's uncomplicated music attractively, the occasion might not seem to call for comment here. But Camilla Williams is a Negro. Mon. 11-10-47

In the all-Negro companies which have sprung up intermittently in various cities, such capable artists as Lillian Evanti of Washington and La Julia Rhea and William Franklin of Chicago have distinguished themselves before a limited audience. Abbie Mitchell and a few other Negro sopranos have sung the role of Aïda with white casts, for Aïda is an Ethiopian. Marian Anderson, Dorothy Maynor and Carol Brice have had no opportunity to sing in opera at all.

In the two seasons since her debut Miss Williams has repeatedly broken with precedent. First she sang Madame Butterfly, a part traditionally open to Orientals but never before to a dark-skinned American. Then she sang Nedda in "Pagliacci." But Nedda is so hard-boiled that no believable love attachment seems to exist between her and the clown-husband she betrays; until last week no mixed couple (the tenor was William Horne) had appeared together in an operatic story of conventional romantic love. Mon. 11-10-47

A tribute to democracy. The readiness—even the extra enthusiasm—with which Miss Williams' Mimi was applauded is a tribute to the opera-going public of New York. Even more it is proof of the infectious belief of Laszlo Halasz, director of the New York City Opera Company, in practical democracy.

The public has understood the impartiality and integrity with which Halasz offers opportunities to young artists, and it has taken the City Opera Company to its heart. This fall attendance at every type of opera from "Rigoletto" to "Salome" has been so large that the whole seven weeks' schedule, including the construction of

Mon. 11-10-47

settings for three new works, will probably come out in the black—at a $2.40 top. In a 19-week New York season the Metropolitan, with a house nearly twice as large and orchestra seats priced at $7.50, cannot break even without the aid of the Texas Company's broadcasts, a profit-making road tour and a special drive by the Opera Guild to raise funds for new scenery. Something must be wrong with the Metropolitan's economics.

SINGS TONIGHT—When Camilla Williams sings here this evening at 8:00 at Morris Brown College, the reasons for her prizes, her honors, her successes in opera and concert will be apparent to every music-lover. Sun. 12-14-47

NEW NAME FOR FAME

Marian Anderson, Dorothy Maynor, Paul Robeson, Todd Duncan—famous Negro singers, beloved of the music world. To this list critics have added the name of Camilla Williams, "Butterfly from Dixie" who quoting TIME Magazine—is "the most talked-of post war Cio-Cio-San" and "the first Negro prima donna with a steady job in major opera company." The young soprano, who started her career as two-time winner of the Marian Anderson Award, winner of the Philadelphia Orchestra Youth Concerts Auditions, and holder of an RCA Victor Record contract, has not only made a national reputation through her appearances with the New York City Opera Company but has appeared with outstanding success as soloist with the Chicago Symphony and in recital throughout the country.

THE NEED OF PRAYER

"Standin' in the Need of Prayer" she always remembers the night she made her spectacular debut with the New York City Opera in "Madame Butterfly". She had never been on the opera stage before

in her whole life. She was the first singer of her race ever given the opportunity to appear in the role. She was facing the most difficult group of music critics in America... she was "standin" in the need of prayer." Actually, in her dressing room, just before going on the stage, she went down on her knees and prayed for Divine Guidance....God was good to her.